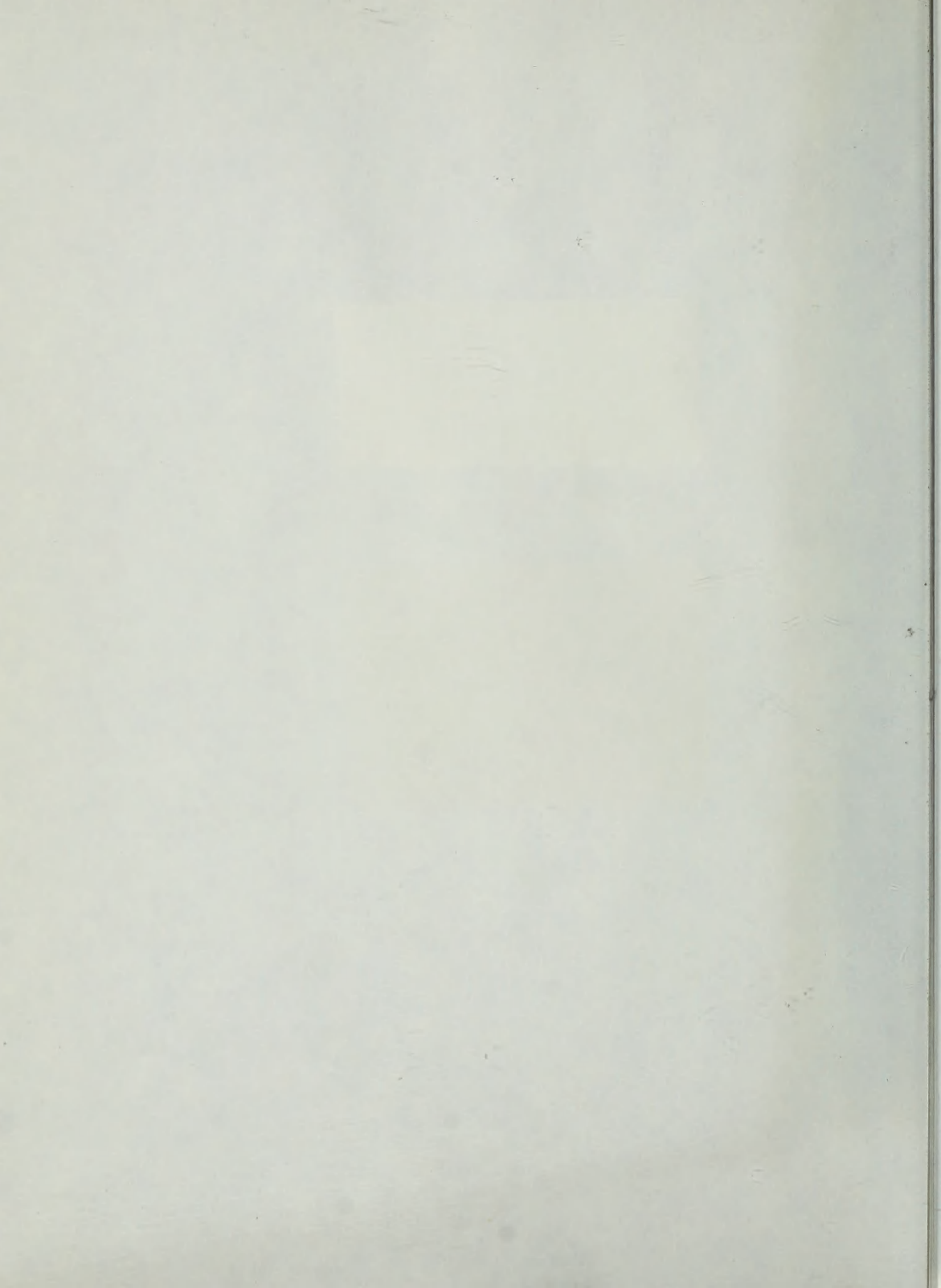


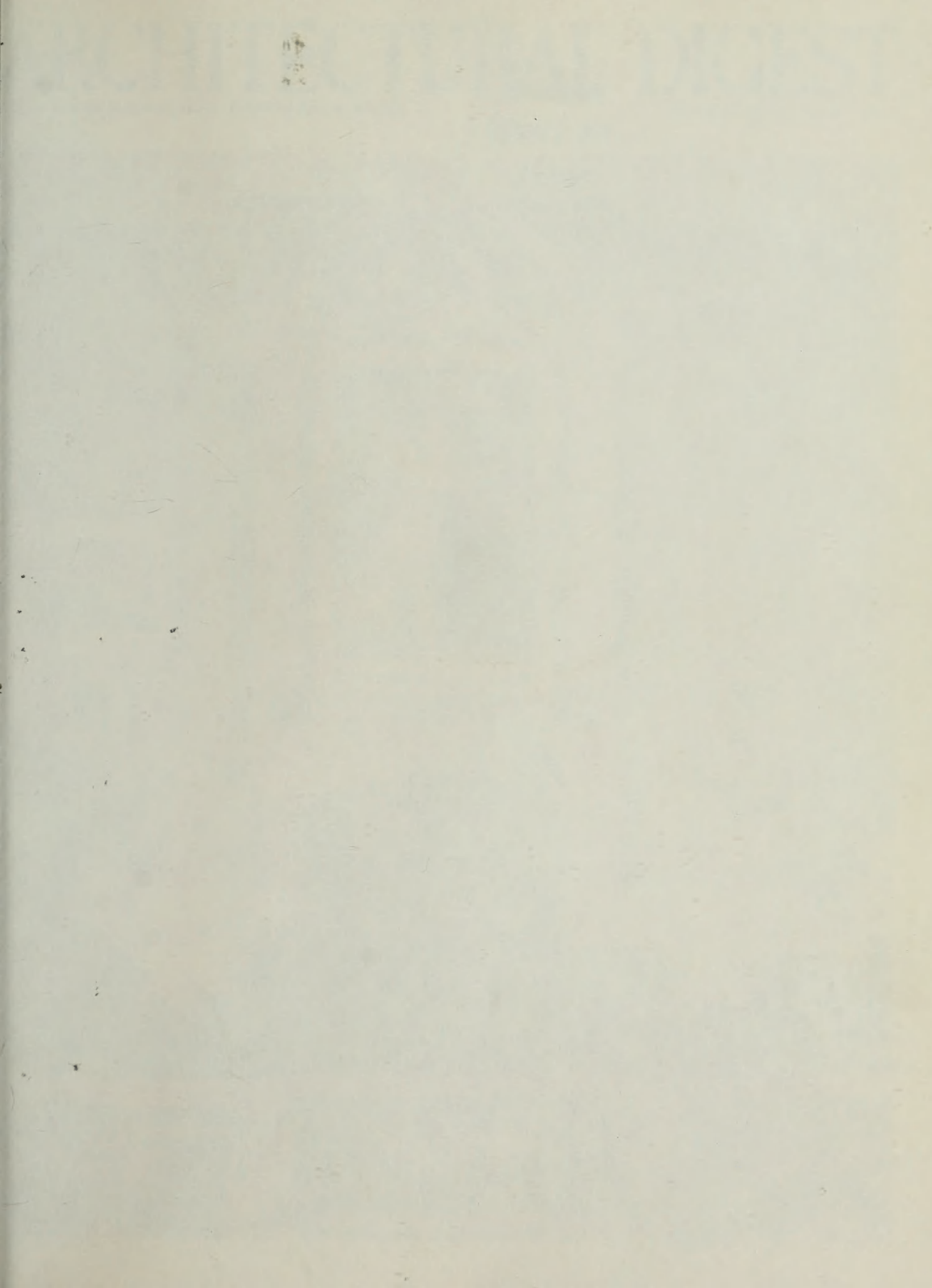
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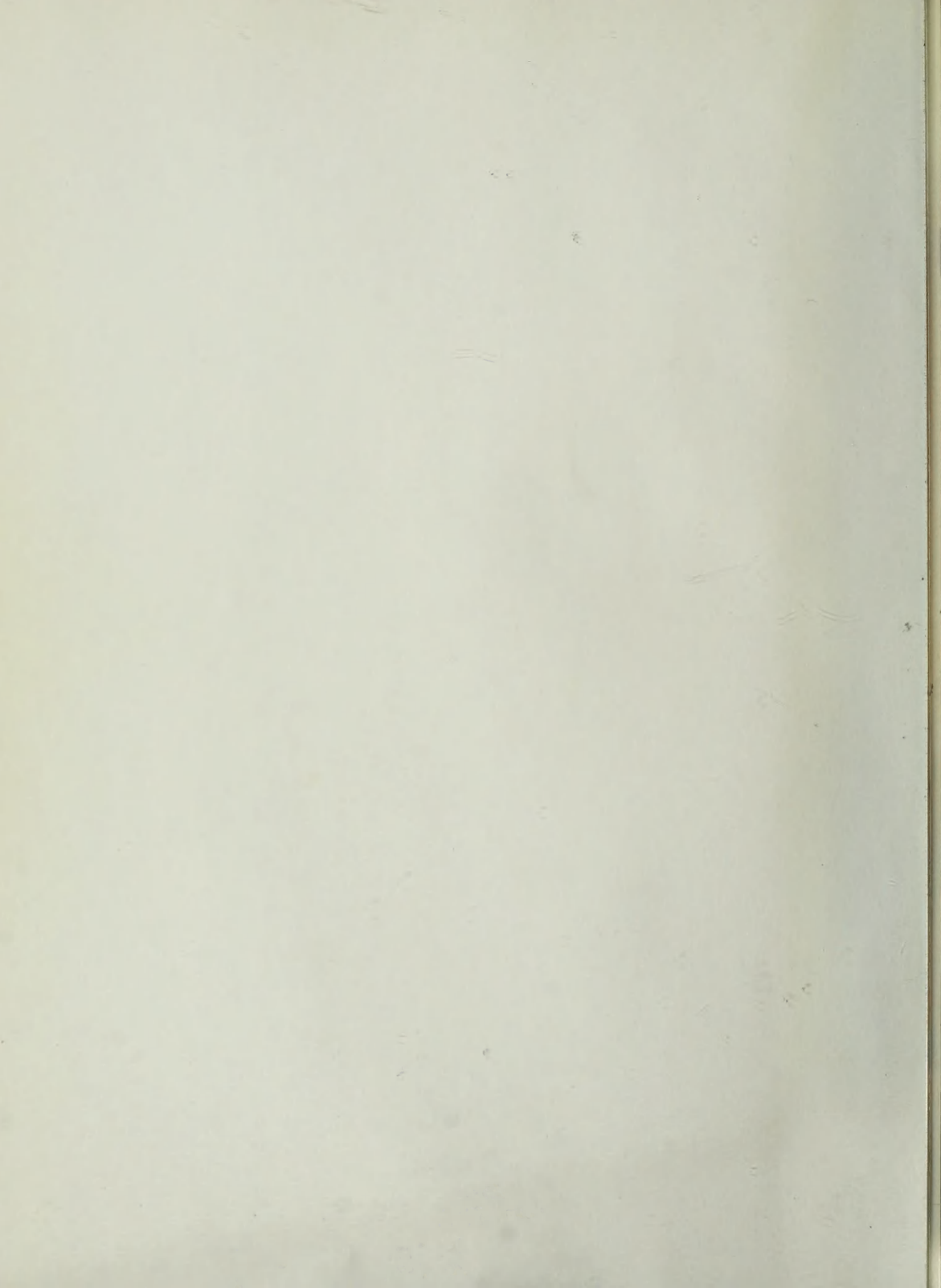
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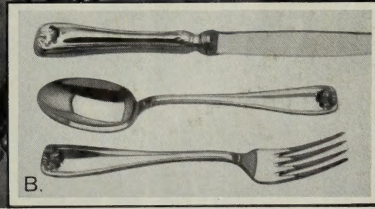
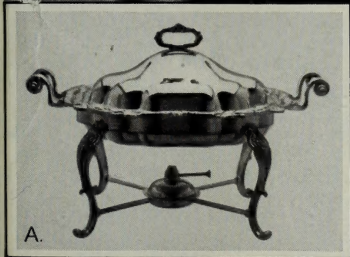
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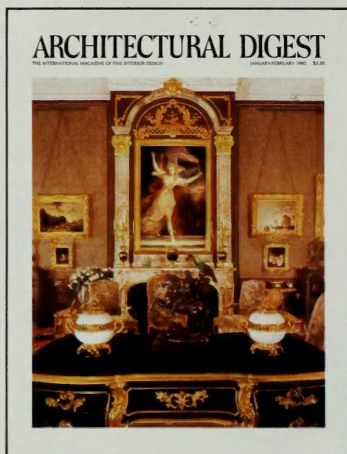
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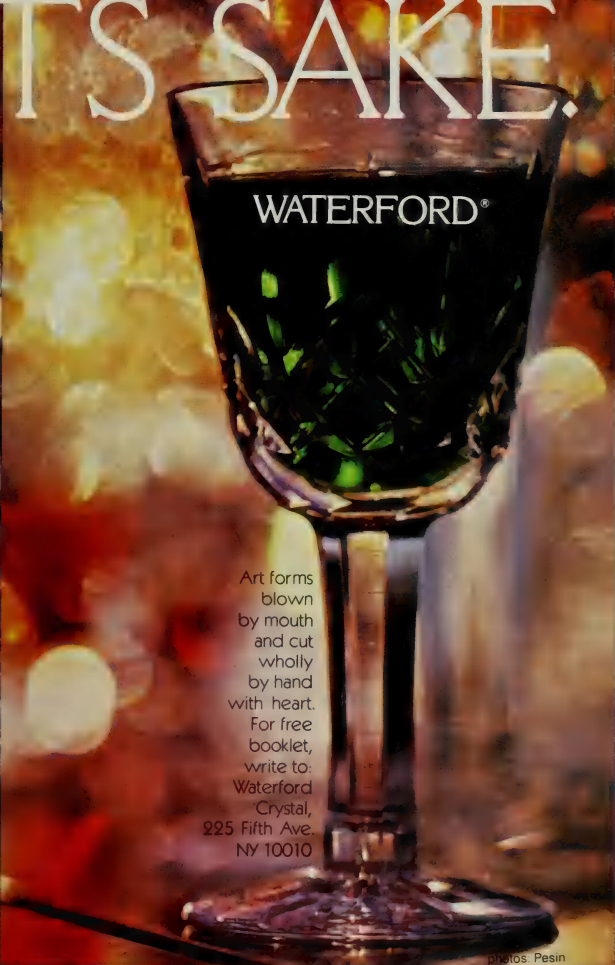
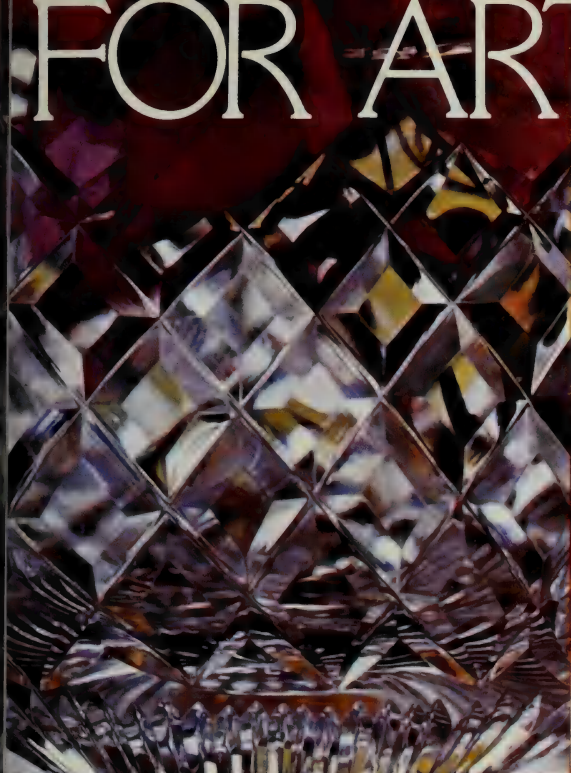
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ARCHITECTURAL DIGEST (ISSN 0003-8520) is published by Knapp Communications Corporation, Cleon T. Knapp, President; Senior Vice-Presidents: Paige Rense, Everett T. Alcan, Rosalie Bruno; Vice-Presidents: Philip Kaplan, George H. Oestreich, Jr. Executive/editorial offices: 5900 Wilshire Blvd., Los Angeles, California 90036. Issued 10 times yearly: Jan., Mar., Apr., May, June, July, Sept., Oct., Nov., Dec. Second-class postage paid at Los Angeles and additional mailing offices. SUBSCRIPTION RATES for the U.S.A.: its territories and possessions: 10 issues, \$35.00. Other countries: 10 issues, \$45.00. Single issues: \$3.50. New subscriber's first issue mailed within 8 weeks of order receipt. Subscription expiration year shown by last 2 characters on first line of address label; first 3 indicate month of final issue. Direct subscription correspondence and address changes to: *Architectural Digest*, P.O. Box 2415, Boulder, Colorado 80322; direct nonsubscription correspondence to editorial office. POSTMASTER: Send address changes to *Architectural Digest*, P.O. Box 2415, Boulder, Colorado 80322. Volume thirty-seven/Number one.



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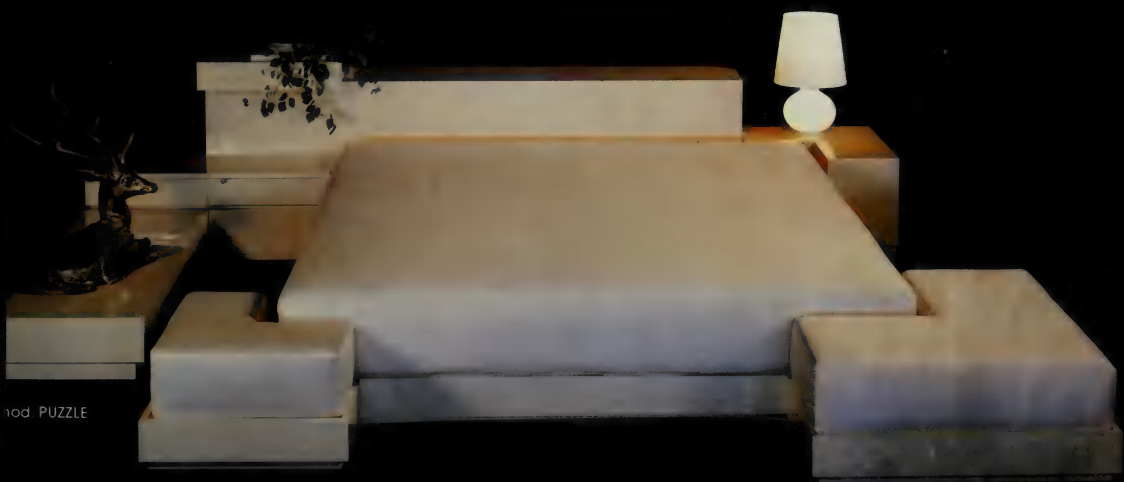
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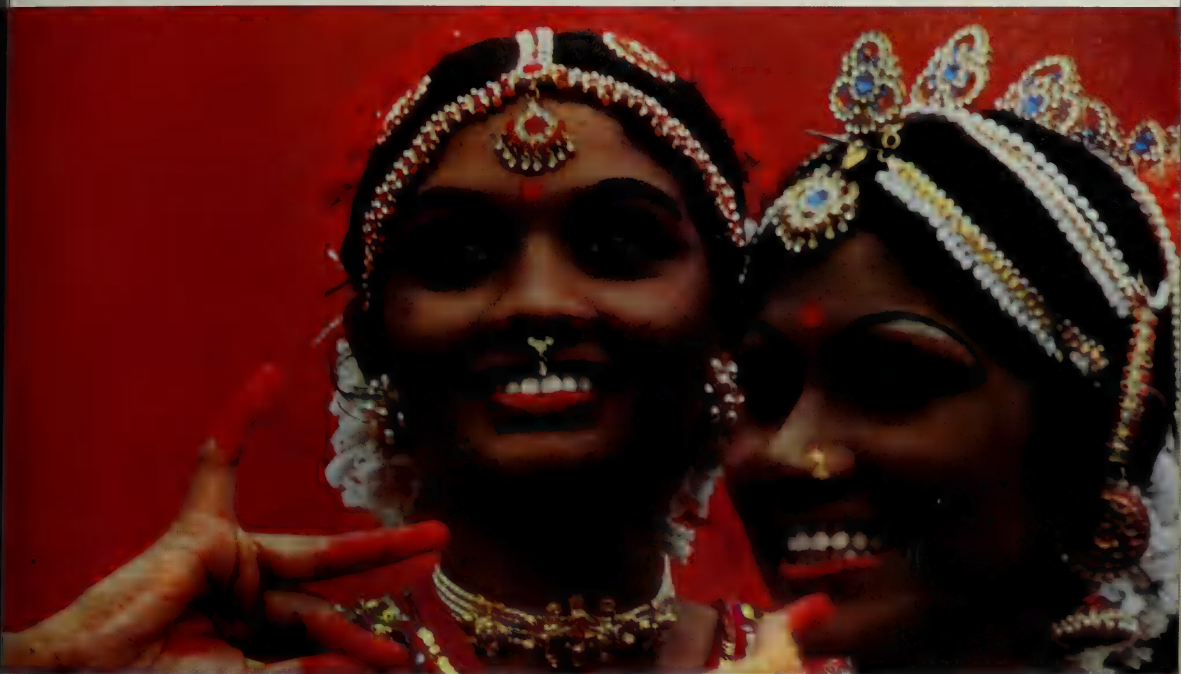
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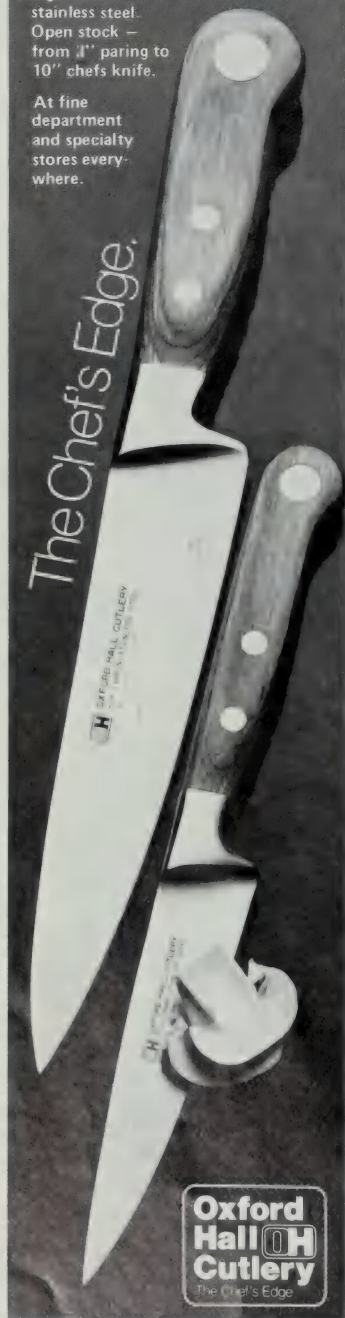
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5900 Wilshire Boulevard, Los Angeles, California 90036.

My first reaction to your October 1979 issue was, "My Lord, they folded the cover short." Then unfolding it revealed the rest of the picture. Delightful! Every picture, every article cherished by me. Keep up the charm to be found in *Architectural Digest*.

Isabella C. Warren
Wenatchee, Washington

Basically you have a good magazine and I enjoy it, but if you continue with bleak modern structures and interiors, and so many advertisements, I do not intend to renew my subscription.

Jack Longnecker
Dayton, Ohio

Living in a traditional old eastern city like Baltimore makes one appreciate the more exciting new things. The beautiful photographs in your magazine, of antique and contemporary blendings, show a fresh and exciting approach.

Frances Lamb
Baltimore

We felt we must write to tell you how successful the advertising is in your superior magazine. We are presently building a home, and because of your beautiful color pictures, to date we have purchased our bed, a fixture, a desk and chair and sofas, sight unseen. Most of the showrooms did not have these pieces on view, but your photographs were enough to tell us we wanted them. Also, the magnificent homes in *Architectural Digest* have given us many ideas for our home. We keep referring to past issues over and over again. Please continue producing such an excellent magazine, and we hope you continue carrying the quality advertising that we've seen in the past.

Linda and Sheldon Rudman
Dallas

I will begin by saying that *Architectural Digest* is one of my favorite magazines. However, I am tired of opening one

issue after another and coming upon another gracious Southern mansion. Is it because Mr. Carter is in the White House? Or? Anyway, I think enough is enough, and I am from the South.

Maria Jackson
Savannah

It was refreshing to read Mr. Philippe de Montebello's comments in your "Guest Speaker" column (September, 1979) on the necessity for museums to reassess their goals. While the blockbuster exhibitions have been superb and have their place within the museum framework, their mere presence has made some museum professionals cringe at the public's response to their overcommercialization. It is time that our museums resist the temptation to compete with amusement parks for their audiences, and return to collecting objects of the very highest quality and exhibiting them to the public.

Alan Aiches
Wilmington, North Carolina

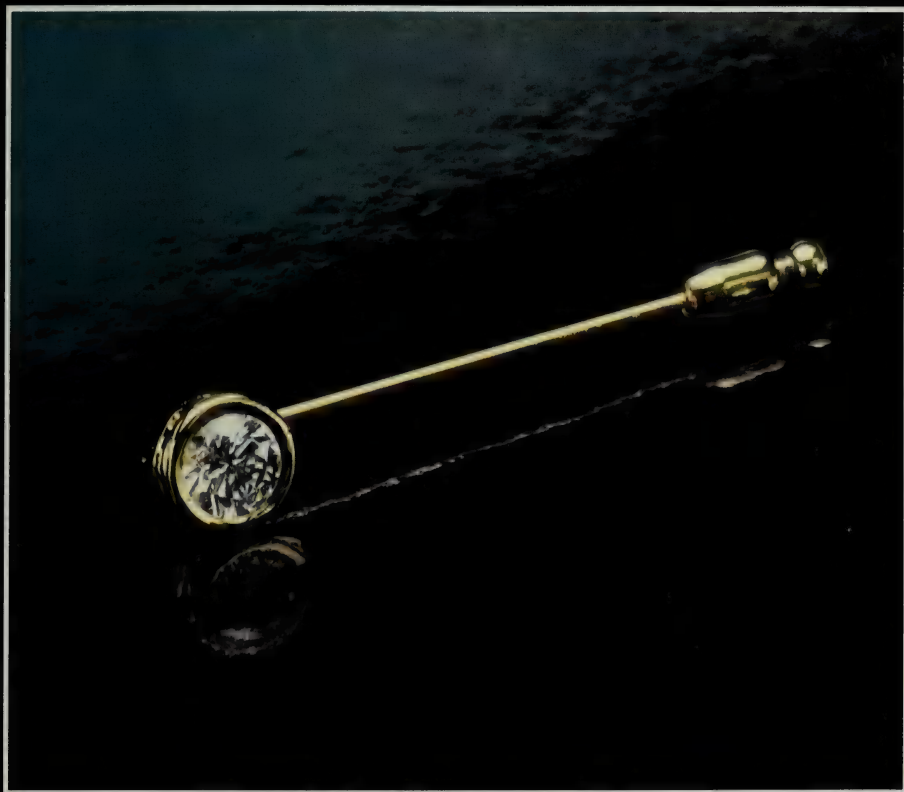
After having read and viewed your September 1979 issue, I am flabbergasted and amazed by the article on Mr. Stephen Chase's Palm Springs home. For a magazine of your caliber, I find it hard to believe that such a feature appeared. I feel this may be considered a study in bad taste.

Rafael G. Duran G.
Los Angeles

I always read "Letters From Readers," and it never ceases to amaze me that there is always a sampling of letters that declaim houses, articles and whole issues as being vulgar, tasteless, etc. It seems such a narrow attitude for what I consider an informed readership. An inability to appreciate the work of others because it doesn't happen to be what we like stifles growth and creativity in ourselves.

Ann C. Gallagher
Canfield, Ohio

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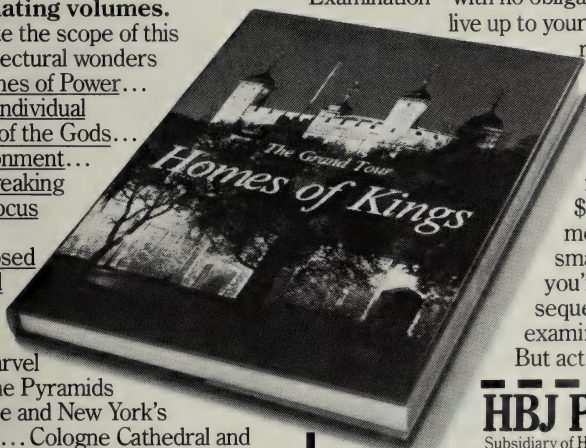
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We all aim for the timeless in interior design, but it is important to remember that only the passing of time itself will show what is lasting and what will fade from the scene. The beginning of a new decade is a good time to look for this perspective. How many things that were deemed "here to stay" ten years ago have become dated and obsolete in the meantime? Which ideas and concepts from the past decade do we want to bring with us into the new one, and which should we leave along the way? Fads and trends are a misleading basis for such judgments. The



best way to recognize the timeless is to develop an instinct for style, rather than an eagerness for the current fashions. There are some interior designers who have demonstrated that instinct for style, and we delight in showing their designs in our pages. They deserve to be celebrated in the new decade, because their work will remain fresh for many decades to come.

Paige Reute
Editor-in-Chief

An Appropriate Setting for Southern California

Designing the Beverly Hills residence for Mr. and Mrs. Melvin Simon was a project with so many possible combinations that it almost needed a computer to do it justice. To begin with, the Simons have five residences (in Indiana, Hilton Head Island, Aspen, Chicago and New York), and five children. They have arranged their lives so that any part of their family can be equally comfortable in any one of their residences at any time. To this is added the fact that the Beverly Hills house is, in a sense, a collaboration between two interior designers—Los Angeles-based Waldo Fernandez and Brenda Simon herself, who has an office in Indianapolis. Says she, "It was quite a challenge." See page 68.



Fernandez



Belfield

ing been outdone by the Italian mails, we resorted to the nostalgic means of overseas cables. Then one day the article arrived from Sir Harold—fresh, personal and full of the life of his charmed garden. See page 76.

San Francisco Grace

"I wanted the architecture itself to be the star," Jois Belfield says of the Victorian house she designed for herself and her husband in San Francisco. "The house has fourteen-foot ceilings, three sets of twelve-foot-high double doors and ornate moldings." One of the main attractions—and design problems—was the floor plan. The main rooms all open into one another by means of the beautifully detailed doors. Mrs. Belfield decided to treat the house as one large space. The house recently marked its hundredth birthday, in the hands of a respectful and imaginative owner. See page 82.

Gardens: La Pietra

At first glance, the gardens of the Villa La Pietra, near Florence, look like a particularly fine example of Tuscan planning of the Quattrocento. In fact, they date from the early years of this century and are the work of the late Arthur Acton, father of historian and author Sir Harold Acton, who lives there still, preserving their formal and stunning beauty. It was obvious to us that the ideal author for this piece was Sir Harold himself, and, initially hav-



Acton



Sagan

Architectural Digest Visits: Françoise Sagan

It is only very rarely that we show two houses belonging to the same person in a single feature. But in the case of Françoise Sagan, her homes in Paris and Normandy both shed light on this fascinating author of *Bonjour Tristesse*. The city house has a coveted feature for Paris—a garden. "As a matter of

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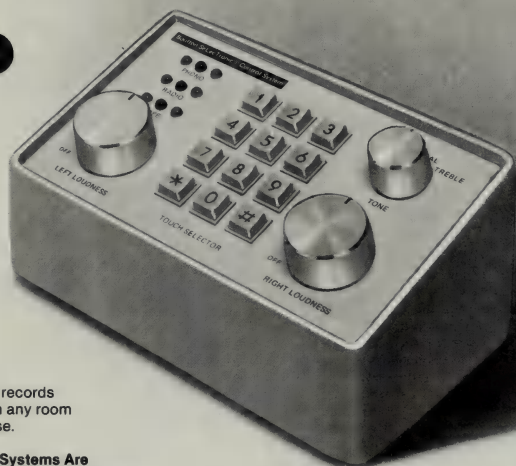
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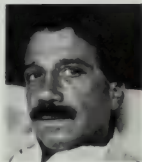
Boulton: It can even play different music in different rooms simultaneously.

continued from page 10

fact, I would prefer to live in the garden itself," she told us, "but it's so small that one almost falls right into the fountain." The home in Normandy began with an adventure: The day she first considered buying the house, she won the exact price at the gaming tables at Deauville. See page 88.

A Sleek Urbanity

Michael de Santis describes his modus operandi very succinctly: "I like being contemporary, but I also like to filter out the craziness." The recent direction of this New York designer's work is yet more polished and self-assured. It mixes an acute, very twentieth-century deployment of technology with a feeling for quality and craftsmanship. The apartment shown in this issue is in a New York tower. Mr. de Santis says, "It needed character and the all-important details." See page 102.



de Santis



Zoelly

The Collectors: At Waddesdon Manor

For the connoisseur of art and antiques, the great Rothschild estate *Waddesdon Manor* is like a preview of paradise. Our writer, Sir Humphry Wakefield, has visited Waddesdon many times over the years, and his enthusiasm was rekindled when he went back on our behalf. That Waddesdon's standards have been preserved to this day is, in large measure, thanks to Mrs. James de Rothschild. Although she shuns all credit for her efforts, we immediately would have said that her experiences could fill a book. But they already have: Her own delightful memoirs, *The Rothschilds at Waddesdon Manor*, were published last fall. See page 108.



Mrs. de Rothschild

Africa Evoked

New York fabric designer Jack Lenor Larsen has long been fascinated by exotic places and cultures. After a visit to Africa in 1962, he decided to build a compound of round Bantu-style structures for himself in East Hampton. In Africa this architecture is natural and easy, but the simple mud and thatch of



Larsen

Africa had to be adapted to the Long Island climate. This style of construction did not exactly come naturally to the builders of Long Island, and the first two structures were achieved by trial and error. Everything came together on the third round structure, the studio made of wood from previous molds. It cost very little and went up almost overnight. Here Mr. Larsen installed a loom. See page 116.

Architecture: Pierre Zoelly

After hearing Pierre Zoelly's virtually flawless English, we were not at all surprised to learn that the Zurich architect is also registered to practice in the United States, and that he has lived in America. In this issue we show one of Mr. Zoelly's houses. He does not confine his work to residences, however, and his projects include everything from an award-winning underground watch museum in La Chaux de Fonds to a railway station that can be dismantled. This particular house is remarkable for its humane use of concrete. An old gardener's barn on the property contains a charming atelier, which is often used by visiting artists, indicating a humanism that is shared by architect and client. See page 124.

The Old and New Harmoniously Joined

In the early 1970s, François Catroux's designs were considered the last word in contemporary design, even bordering on the avant-garde. Since then, his taste has mellowed somewhat, and his approach to design is much more classical in character. A New York apartment shown in this issue is the result of an unlikely collaboration among three people in three cities—Paris-based M. Catroux, Hervé Aaron in New York, and Billy McCarty in London. The residents formerly had one of the world's great collections of French furniture, but they have given much of it to museums, which allows them to enjoy life in a more simple fashion than before. See page 132. □



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Semi Antique Sene
4'4"x6'8" Bold, primitive. Rare design and superb quality.



Antique Bijor
4'9"x6'10" Fine example of the weaving of this area of Persia.



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The Magic of Change—A Glance at the Eighties

By Brendan Gill

BEGINNINGS carry with them broad hints of the magical. When beginnings are related to numbers, then the hints grow broader, for from the earliest moments in our history, numbers have been charged with irrational meanings, favorable and unfavorable. The passage from one century to the next, and even from one decade to the next, inspires awe; we sense a mysterious power at work in what would seem to be, at first glance, only the sorry, inescapable fact that time passes. ("Then come kiss me, sweet and twenty, / Youth's a stuff will not endure.") Superstitiously, we take it that there must be more to the matter than that. Something is happening to us that will prove of greater consequence than the mere dry ticking of a clock, the approach of the dreaded ignominies of age.

Bringing Good Fortune

As we pitch headlong into the 1980s, those of us who have enjoyed happy times in the seventies will knock wood, hoping that fortune will continue to shower benefactions upon us. Those of us who have undergone difficulties in the seventies will assume, like a hard-pressed gambler at a gaming table, that a change of numbers will lead directly to a change of luck. In verses celebrating New Year's Eve, Tennyson writes, "Ring out the old, ring in the new, / Ring out the false, ring in the true." This sounds like a very odd doctrine indeed—except for the sake of a convenient rhyme, why should the old be associated with the false, and the new with the true?—but it turns out that Tennyson has something important to say, in another context, about the need for change: it must occur "lest one good custom should corrupt the world."

In America in the eighties, we have little to fear from the enduringness of our customs, whether good or evil. We



A novelist and short story writer, Brendan Gill is Broadway drama critic of the *New Yorker* and chairman of the board of the Landmarks Conservancy of New York. Mr. Gill is also a vice-president of the Film Society of Lincoln Center.

treat customs like so many will-o'-the-wisps, to be regularly cast aside, instead of cherished. Discontinuity pleases us, as a proof of how open we are to fresh ideas and unexpected adventures. Notoriously, we prefer style over quality, and fashion over style, and the more fleeting the fashion the better. Our car manufacturers are encouraged to spend hundreds of millions of dollars annually on trifling changes in design, not so that our cars will run better or more cheaply, but to make sure that they will look cosmetically different from year to year.

Because we are so touchingly eager to embrace any fad, even the energy crisis that threatens to occupy a large measure of our attention throughout the eighties will provide an excuse for much silly faddishness. One hears builders prattle of "passive solar" houses, which is to say that when the sun shines on a house, the house is warmed by it; similarly, one hears young architects rhapsodize over "operable windows," which are windows that, marvelous to relate, are capable of being opened and shut. The best

burglar alarm in the world, and one that uses no electricity whatsoever, is a barking dog; perhaps by the end of the eighties we will have invented a new name for him—Canicacophonic Systems, Inc., would do in a pinch.

The Longed-for Prospect

The magic that resides in numbers makes it safe to predict that the eighties will appear to pass even more rapidly than the seventies did. For we have come into sight of the end of the century, and to complete a century is a far more portentous event than to complete a decade. We race toward it willy-nilly, at an ever-increasing speed, with a feeling of illogical self-congratulation. The end of the twentieth century! It is an authentically thrilling moment to contemplate, in part because for only the second time in Western history we will be rounding off not simply a decade and a century, but a millenium. In the year 1000 many devout Christians assumed that the world would be coming to an end, and they climbed up onto mountaintops in order to make the journey to heaven as short as possible. The same kind of excitement, whether religious or nonreligious, is likely to accompany the advent of the year 2000. At the very least, it will be a great show, and the more prudent among us will soon be reserving seats for it on some comfortable hillock. Meanwhile, for the eighties that are at hand, rather than for the millenium that is to come, the best rule of life is that of Henry James, who said of himself that with every passing year he felt "an increased fitness to live." That is what is of more consequence to us than the mere dry ticking of a clock; that is where the true magic of change will lie. An increased fitness to live—if we are able to feel that, we have passed the only test that matters. □

A black and white advertisement for Perrier-Jouët Fleur de Champagne. The central focus is a bottle of champagne with a green label featuring a delicate floral illustration of white flowers and leaves. The label text includes 'FLEUR DE CHAMPAGNE', 'CHAMPAGNE', 'PERRIER-JOUËT', and 'EPERNAY FRANCE'. The neck of the bottle has a gold foil label with 'PERRIER-JOUËT', 'SPECIAL RESERVE', and 'EPERNAY-FRANCE'. To the right of the bottle are two tall, slender champagne flutes filled with sparkling wine, showing fine bubbles. A yellow ribbon is draped around the base of the bottle and glasses. In the foreground, a champagne cork with a red and gold foil capsule and a yellow ribbon is visible. The background is dark, and the entire scene is reflected on a glossy surface.

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Yesterday's World of Tomorrow

MORE THAN ANY man-contrived events I can think of, world's fairs leave a residue of nostalgia long after the crowds who have gazed at them and been awed by their wonders have departed. We keep celebrating the ones long gone. They are (or used to be—I do not know that there is a world's fair anywhere on the drawing boards today, though I may be wrong) like clouds of brightly colored balloons set free in the air with a separate imagination tied to each string. Whatever the practical purposes of these world's fairs (and they were often municipal promotion schemes at heart), they produced flights of fancy and ingenuity that were survived by concepts and products that affected everyone's future—everyone, that is, within the reach of science and the arts. They have also been responsible for a lot that is tawdry, meaningless and silly, but so has every such megaton detonation of the popular imagination.

World's Fair Fantasies

I am reminded of this by a small exhibition at which I recently spent an hour, at the New-York Historical Society, one of the truly remarkable New York museums and libraries, to which New Yorkers and visitors to the city pay far less heed than they should. It is, as they say, "packed with goodies" delightfully displayed—a remarkable collection of nineteenth-century American painting, a portrait collection more impressive than that of the National Portrait Gallery in Washington, collections of handsome American silver, toys, fire engines, furniture and many other distinguished or decorative or nostalgic objects. I admit to a certain bias, but not to exaggeration; I am a member of the Society's board. The show was a room filled with memorabilia of the 1939 World's Fair, held on Flushing Mead-



An exhibition evokes memories for Russell Lynes of the "streamlined" designs at the 1939 World's Fair. Part One of a two-part series.



A curious souvenir tray depicts structures at the World of Tomorrow against a butterfly-wing sky.



The "Trylon and Perisphere" symbol decorated many objects, including this whimsical radio.

ow in New York City—the first fair I ever saw. It was called "The World of Tomorrow." It both was and wasn't.

Like all such fairs, it was in some respects not of this world at all—a never-never land, a fantasy made visible and tangible; a world of architec-

tural spun sugar; of the smell of frying fat and roasting coffee; of formal gardens planted for a single season; of bands and calliopes and the splashing of fountains; of thousands upon thousands of delighted and often bewildered people. This world's fair, like nearly all fairs, was built primarily to vanish (though it hasn't entirely), its ephemeral magic to be blown away at the end of a summer, like dandelion feathers. It opened for a second year, I remember, but the bloom was gone—wilted like a "son of" movie.

A "Streamlined" Functionalism

The World of Tomorrow, looked at today, was a world of architectural transition. It was not as purely Art Déco as the Chicago "Century of Progress" fair of 1933, and yet it was not the architecture of glass-curtain walls that began to turn cities into reflections of the sky, after World War II. It had scale, there is no doubt of that. The big buildings were very big indeed and they were filled with visions of man at his most mobile and, lest we forget, most "streamlined." Streamlining in 1939 was as fashionable in the design of a toaster or a telephone as of a railroad engine or an airplane. Functionalism was also big, sometimes only visually. The National Cash Register building, for example, was shaped like a tremendous white cash register, and every time another visitor came through one of the turnstiles at an entrance to the fair, the number at the top of the giant register jumped up by one; that number reached the millions before the summer was long gone. The Ford Motor Company building had a spiral ramp that looks now in photographs as though it were the grandfather of the modern parking garage, on the one hand, and of the ubiquitous traffic cloverleaf on the other. It was designed, incidentally,



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RUSSELL LYNES OBSERVES

continued from page 34

not by an architect, but by the industrial designer Walter Dorwin Teague.

What remains of the fair is a solid building, now used largely for municipal offices; a spacious park; and Billy Rose's famous Aquacade, where shows are still given each summer. More important, however, are the highways, which were initially constructed to handle the fair traffic, and are now the principal access roads to the city's airports. Fantasy has left its useful and not unintentional residue.

If, however, you should ask anyone

**Like all such fairs,
it was in some respects
not of this world at all.**

who had been to that fair, or any member of the legion of world's fair buffs, what pops first into his head when reminded of it, he would be likely to say the "Trylon and Perisphere," a towering white three-sided spike with a tremendous ball next to its base. It dominated the fair as the Washington Monument dominates the Mall in Washington, D.C. It was the fair's "trademark," and it was adapted in miniature to all sorts of gadgets that were sold or given away as souvenirs. The New-York Historical Society's exhibition showed dozens of them. This streamlined symbol was made into salt and pepper shakers, into penholders for desks, into soap, thermos bottles and belt buckles. It was used to ornament coasters and dishes and teapots; change purses, earrings, key cases, flashlights, book-ends and pocket mirrors. It was made into a game of ring-toss, and in one instance it embellished a small radio. The one I liked best was a tray, on which the Trylon and Perisphere was set side by side with the façade of the Hall of Communications, against a sky made of exotic butterfly wings.

The Trylon and Perisphere was designed by Harrison and Fouilhoux, one

continued on page 38



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GABRIELLE

RUSSELL LYNES OBSERVES

continued from page 36

of the firms that worked on the plans of Rockefeller Center. How it took the shape it did is a story I believe has not been published before. The fair's unforgettable symbol was primarily the work of a young architect, Max Abramovitz, who later became Harrison's partner. He is an old friend of mine, and I once asked him how he arrived at the solution that became so famous.

"It was meant to represent the finite and the infinite," he said. "At first we thought that the Perisphere should be half below the ground, so that what

...the nature of world's fair architecture—the marriage of fact and fantasy.

showed was a dome, but the engineers found out that there was a lot of water under that ground, and we could no more keep the ball down than you could keep a Ping-Pong ball half under water. Then we had the idea that we would have two square towers, one on either side of the ball, but the engineers said that that wouldn't work either, because of the instability of the foundations in the wet ground; the towers might tip. It was they who suggested a triangular structure. If it tipped a little, the tilt would scarcely show. Nobody would notice it. That's how the Trylon happened. In the office we called it 'the ball and spike.' It was the fair's public relations boys who dreamed up 'Trylon and Perisphere.' "

What a nice example this is of the nature of world's fair architecture—the marriage of fact and fantasy, with fantasy yielding to practical considerations, but undoubtedly remaining fantasy. I never think of the World of Tomorrow without the image of the Ping-Pong ball that wouldn't stay down. Tomorrows are like that. □

A New Englander who divides his time between Manhattan and the Berkshires, Mr. Lynes is a former managing editor of *Harper's* and author of *The Tastemakers*, *Art-Makers of 19th Century America*, and *Good Old Modern*. He is now at work on a book about the Cooper-Hewitt Museum.

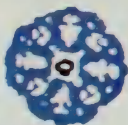


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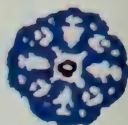
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How to tell original prints from cheap reproductions.

Buying original prints is an excellent way for the novice to make a modest investment in beautiful works of art.

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As more and more attention is being given to art as an investment, more and more dealers are trying to pass off cheap reproductions as fine art.



Jacques Deperthes' *Route Verglacée*, original lithograph. Signed limited edition of 100.

discriminate and get true value for their money. A few pointers, then, about original prints:

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If you examine a print under a magnifying glass and discover a regular pattern of small dots, you will know immediately that it is not an original work.

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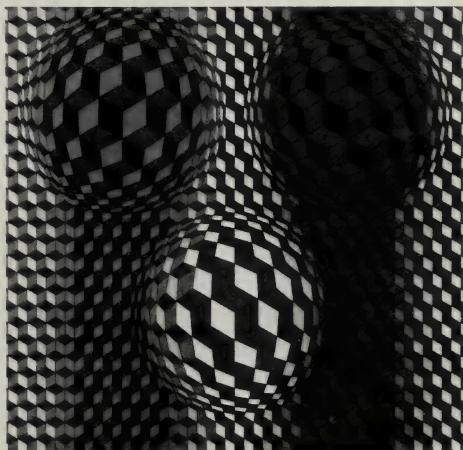
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Yves Ganne's *Jeanne Fille Entre les Peupliers*, original lithograph. Signed limited edition of 100.

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Victor Vasarely's *Nebulae*, original serigraph. Signed limited edition of 250.

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IN THE SHOWROOMS

Renaissance of the Chaise Longue

By Carolyn Noren

CHAISE LONGUE is one of those smooth designations that roll off the tongue to evoke scenes of glamorous ladies relaxing in graceful indolence. The name, of course, means "long seat," usually having a back and two arms. However, if we think of Grecian vases and Egyptian reliefs, it is recalled that those ancient peoples seemed to spend a great deal of their time lounging on chaises that had neither backs nor arms, but were only slightly rolled at one or both ends. So the exotic "long seat" as we know it from the seventeenth and eighteenth centuries is the result of thousands of years of modifications. The art of reclining has been with us ever since men discovered how comfortable it is to really stretch out, and women found out how wonderful they could look, properly and sensuously draped. The Greeks and Romans went so far as to recline at table. No one at a Roman banquet sat in a straight-backed chair. And it was a Greek custom to arrange the chaises in a horseshoe around the table. The chaise on the right was reserved for the guest of honor, the one on the left for the host, and the middle seat was free to accommodate any other hungry reveler. From the first, chaises were treated as modular units.

Elegance, Comfort and Flexibility

Perhaps as a result of its flexibility, the chaise has inspired the imaginations of some of the world's greatest designers. In 1927 Le Corbusier designed his famous and now classic adjustable chaise, with its formfitting support, planned to become one with the body. Its slender simplicity is its genius. Marcel Breuer, Antonio Gaudi, and Mies van der Rohe all had their versions of the chaise. It is a piece of furniture open to fantasy. A chair, after all, is indispensable; a sofa or banquette totally understandable; but



Sally Sirkin Lewis designs a comfortable chaise longue, 36" x 72" x 36", for J. Robert Scott. Available in custom-made sizes and fabrics.

a chaise has an amorphous intrigue, a cachet all its own. Neither Mme Récamier nor Josephine Bonaparte would have looked quite the same had they been painted sitting on anything other than a chaise longue.

Every culture and period has differed in its interpretation of the chaise. Victorian versions were very elaborate, often intricately carved. In the twenties and thirties, sultry movie stars like Carole Lombard were often photographed reclining nonchalantly



At Vermillion, sculptural influence is reflected in Suzanne Geismar's chaise longue, 39" x 64" x 40". Chair and ottoman are also available.

on smooth satin chaises. But although the chaise is an established fact of international interior design, it has undergone a resurgence in popularity. New chaises are appearing in the most distinguished California showrooms and they are taking many different forms. There is a fresh and lively demand for the combination of elegance, comfort, grace and flexibility that only a chaise can provide.

The Look in California

Sally Sirkin Lewis has always been a leader and innovator in California design. She began including chaises in her line of furniture for J. Robert Scott five years ago, and feels that they fit in perfectly with the showroom's casually opulent style. Emphasizing how adaptable chaises are, she has convinced her clients to use them in living rooms. Mrs. Lewis's latest chaise design is a sleek upholstered piece with rounded back and large loose pillows. The scale is generous but graceful, a trim style that can be structurally correct and useful nearly anywhere, belying the old-fashioned notion that a chaise should be confined to a lady's bedroom. The J. Robert Scott chaise is wonderful for curling up and reading, having conversations with another person sitting at the foot, or napping. Unlike a sofa, it is readily movable—turn it to face a sunset or tuck it in a corner for privacy. The chaise can be ordered in any size—even large enough for two or three—and looks particularly refined covered in a textured J. Robert Scott raw silk.

Vermillion's chaise is the epitome of restrained voluptuousness. Into an environment of clear brilliant lacquers, whimsical tables composed of carved banana leaves, and chairs adorned with wrapped swans, designer Suzanne Geismar has introduced a chaise into her collection. She combines a

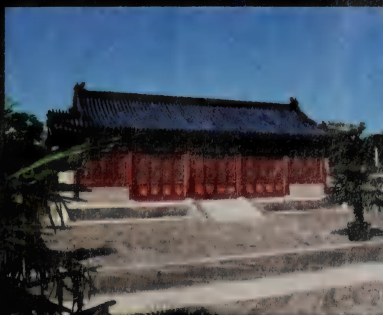
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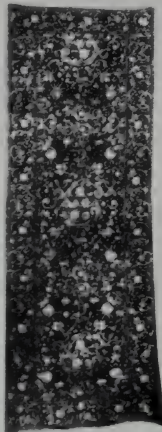
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continued from page 44

soft seat and back cushion with a highly stylized architectural base and arms. Upholstered in gray flannel, this chaise is sophisticated sumptuous seating in perfect keeping with the Vermillion sense of Déco theater.

Also at Vermillion is a chaise called *Alhambra*. The side of the chaise sweeps in an arc and over again to form the back. This is a very simple piece, its sense of luxury coming from a long, loose down cushion and a striking lipstick red mohair upholstery.

Walking into Swedlow's showroom is like stepping into a dream of the future, where everything is composed of light and shape, and mass does not intrude more than is absolutely necessary. The acrylic used in Swedlow's furniture is the same industrial material used in the bubbles for jet planes. Swedlow's designers have turned this durable material to more domestic, although not prosaic, purposes. Gary Gutterman, a New York designer, understood that the transparent quality of acrylic would lend itself to a chaise. His chaise is a simple direct design solution. The base, made of a rigid acrylic, is a one-piece molded construction topped with a removable foam pad. The pad is covered in a silk faille from Scalmandré, with shirring for added depth and interest. Several interchangeable pads can be made for



Swedlow's sleek lines are recreated by designer Gary Gutterman in this chaise longue, 22"x72"x21". A variety of cushions can be made to accompany the acrylic base, available in custom-made widths.

the one frame. Since acrylic, when cared for properly, is quite durable, the chaise can also be used outside with waterproof pads or alone.

Giovanni Offredi has designed a chaise for Casa Bella's *Wave* collection, in the tradition of Le Corbusier. The frame, in chromed or bronzed stainless steel, elevates the unit so that while it is large enough to make a bold statement, it does not overwhelm an area. Seat and head cushions overlap in two broad strokes. The chaise, the first one Casa Bella has produced, is wide enough to seat two, and superbly angled so that the body reclines and the head is held erect without strain.

Casa Bella offers the chaise in a cream-colored Saporiti wool fabric, whose weave flows with the contours of the piece. It is also available in leather and suede, one of the most original and dramatic of which is the same perforated leather used in a Mercedes Benz. Offredi's *Wave* is proof that luxury can come in a streamlined minimal package, and that excellence of design fulfills a myriad of needs.

The resurgence in the popularity of the chaise longue appears to be coupled with a renewed interest in both glamour and sensory relaxation. Such interest is not confined to the West. While it is true that California has long been considered the mecca of romantic illusions, the chaise transcends mere regional fantasies. It is as fitting to dream on a chaise in an East Coast setting as it is to luxuriate on one in a West Coast environment. California showrooms have recognized a general need for the chaise longue and are filling it. Everyone likes to feel beautiful, and everyone wants to be able to unwind or socialize in a flattering setting. The chaise longue provides all of the creature comforts and all of the chic necessary to recharge the energy of body and spirit. □



The *Wave*, 38" x 63" x 30", is fashioned by Giovanni Offredi for Casa Bella. Contoured layers, covered in one of their fabrics or leathers, sit on a frame available in chromed or bronzed stainless steel.

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(Continued on next page)





(Continued from previous page)

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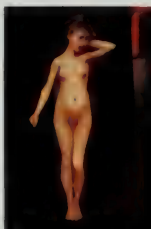
A detailed description of notable art and antiques selected from the interiors featured in this issue.

EMMITT THAMES was one of many competent regional painters who pursued their art in the backwaters of nineteenth-century America. Inspired by the Hudson River School of romantic landscapists, Thames specialized in landscapes of the Deep South, adapting the Northern aesthetic to the Mississippi River. His paintings, originally acquired by a local clientele for their topographical interest, are today collected for their nostalgic quality.



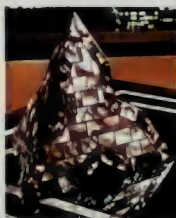
See page 65.

THE REDISCOVERY OF the French artist Louis Picard (born 1861), who had been popular at the turn of the century, points up the current renewed interest in Victorian painting; Picard's work typifies that era. His beautiful, often red-haired, women, nude or dressed in white, were an expression of a Symbolist theme, and his dark brooding backgrounds and hues reflect the style of the Barbizon painters. Picard was one of a small group of artists, one of the most notable being Jean-Jacques Henner, who specialized in portraying women in this manner.



See page 90.

SCULPTURE BY the contemporary artist Roberto Estevez dazzles with precious materials such as silver, gold, enamels and veneered mother-of-pearl. The small scale of his table pieces, such as this one in silver and mother-of-pearl, add to their jewellike quality. Here, a striking abstract form contrasts with its Baroque sense of splendid materials, and those materials refract the light, creating multiple visual facets.



See page 105.

THIS PORCELAIN and ormolu potpourri vase exemplifies the antique practice of mounting unique or rare objects, which reached a high point in France between 1749 and 1759, when this piece was executed, and Oriental objects were all the rage. Mounts were used to set off, and sometimes to camouflage or refashion, such an object, as was achieved here with two Chinese



See page 110 and cover.



See pages 128 and 129.



See page 136.



See page 136.

celadon bowls. Taste and originality in mounting changed with each historical period. This mount conveys richness and elaboration to otherwise simple bowls whose subtle surface decoration is due to a crackled glaze.

THE ABSTRACT epoxy sculptural ensembles for which Peter Haechler is best known, such as *Family Group* '78, evidence the crosscurrents of French Cubism and German Bauhaus design. The forms of the contemporary Swiss sculptor's work rely on a Cubist faceting, while his preference for epoxy as his medium relates to the Bauhaus concern for high technology and industrial materials—a concern that has influenced much modern sculpture.

AN UNUSUAL COMBINATION of natural and artificial materials gives this colorful cabinet, patterned after an Italianate form, its special fascination. Filets of gilt bronze separate glittering panels of semiprecious "goldstone" from glass panels with metallic-looking spangles affixed to the backs; the glass panels are painted, also on the back, to resemble lapis-lazuli. A pierced ormolu band, just under the top, and ormolu trophies and floral cornucopias further enliven the rare and somewhat whimsical piece of furniture.

THE SMALL elegantly carved figures on this otherwise simple straight chair are one of the stylistic devices of Andrea Brustolon (1662-1732). They depict people wrapped in drapery, resting on tree stumps; other figures more typical of his work represent Moors. One of the few known Italian cabinet-makers of the period, Brustolon was a member of a Venetian family of several generations of master woodcarvers. Like other Italian craftsmen, his talent was highly sculptural, and his crisp and delicate carvings—on furniture in the grand manner—are reminiscent of the Baroque tradition. □

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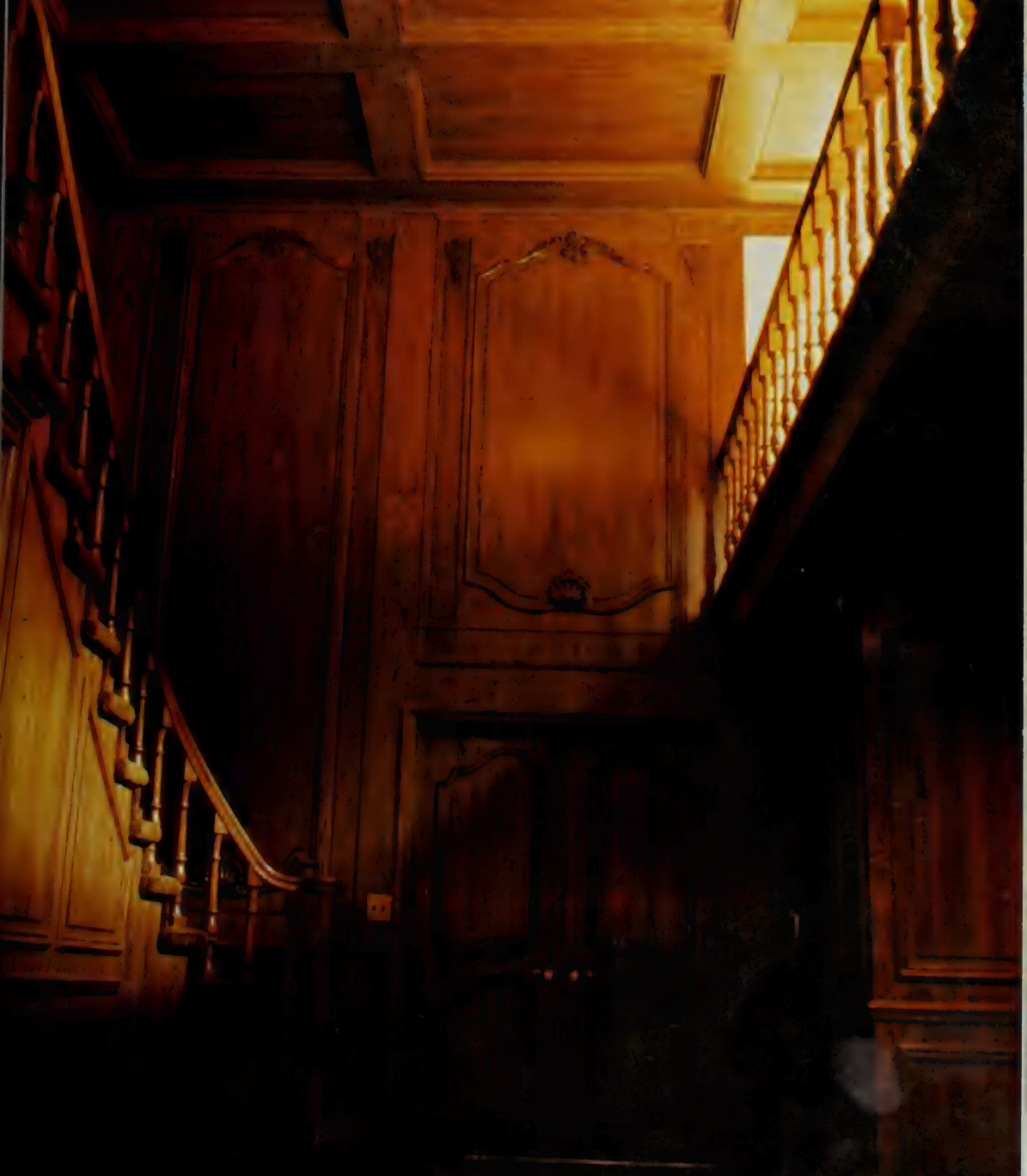
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Historic Houses: Waverley Plantation

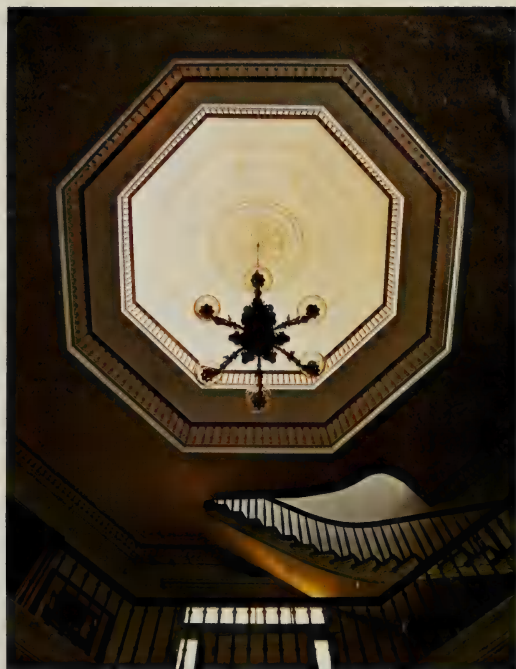
The Charms of Antebellum Mississippi

PHOTOGRAPHY BY CHARLES S. WHITE
TEXT BY MARY WALLACE CROCKER









PRECEDING PAGES: An octagonal dome and Greek Revival motifs ennoble the stately symmetry of *Waverley*, a Mississippi plantation house completed in 1852 for the prominent landowner Colonel George Hampton Young. Once a center of Southern hospitality, the antebellum home endured long years of neglect before being rescued and restored by the present owners, Mr. and Mrs. Robert Allen Snow, Jr. LEFT AND ABOVE: Three cantilevered octagonal balconies punctuate the 52-foot height of the exceptional stairwell extending from the oval rotunda below to the highly ornamented plasterwork ceiling of the crowning cupola above.

PRISTINE AND RADIANT, its Greek Revival grace and symmetry crowned by an octagonal dome, *Waverley* hardly resembles a haunted house. Yet, a mere eighteen years ago, that was the reputation of this Mississippi plantation home, which had been abandoned for more than fifty years.

Mr. and Mrs. Robert Allen Snow, Jr., living one hundred miles away, learned about *Waverley* by chance in 1962. They visited it, crossing the Tombigbee River on a hand-drawn ferry to reach the site, and, struck by the beauty and potential of the long-neglected house, instantly reached the decision that they would acquire and restore it.

Waverley, its architect unknown, was built for Colonel George Hampton Young. Originally from Georgia, Young was educated at Columbia University's law school and served in the Georgia legislature before coming to Mississippi when Chickasaw Indian land was offered for sale in 1833. By 1852 his increased financial holdings enabled him to build a structure suited to a man of his status.

Such was Colonel Young's energy that, in addition to

...an eclectic mix of
Greek and Gothic Revival features
popular in antebellum days.

RIGHT AND BELOW: Several features of the Library survive from pre-Civil War days: The built-in walnut secretary once served as the post office of the bustling plantation. The brass cornices above the windows, and the French chandelier, also date from the residence's earliest days. The American Chippendale-style chair, Louis XV- and Louis XVI-style armchairs and sofas, and the French Empire desk with Egyptian-style winged figures in brass are more recent additions that perpetuate the antique atmosphere. OPPOSITE: Above the Dining Room's original Italian marble mantel is a painting by the Mississippi realist Emmett Thames.





cotton, the plantation featured gardens, orchards, pastures for livestock, kennels, fishing boats, and even its own ferry. It had a brick kiln, cotton gin, lumbermill, tannery, sawmill, gristmill, and facilities for manufacturing hats.

Stylistically, the house itself is an eclectic mix of the Greek and Gothic Revival features popular in antebellum days. The Greek influences are exemplified by two-story Ionic columns on front and rear façades, one-story columns before the entry, and above the transom an entablature ornamented with dentils. Gothic and Egyptian features are evident in the details of the interior woodwork.

Unquestionably the most outstanding feature is the octagonal cupola and, inside, the three cantilevered octagonal walkways that it spans. Always a favorite motif for architecture, the octagon was made especially popular in the 1850s by Orson Fowler's book, *A Home for All*.

The irresistible impulse upon entering Waverley is to look up—for fifty-two feet above the entrance rotunda is the cupola ceiling, embellished with plasterwork of superb quality, and suspended from the ceiling to the first story is the original chandelier. By day the stairwell is illuminated by sunlight streaming through the sixteen windows in the cupola, and in summer months the windows provide a natural draft that ventilates the house.

Except for the spectacular stairwell, Waverley's floor plan—H-shaped, with the oval stairwell separating an equal number of rooms on each side—is typical of an 1850s house where classic features predominate. On the first floor are the parlor, the master bedroom, the library and the dining room—all furnished now with antiques as old as, or older than, the house. An unusual feature is the parlor's recessed wedding alcove; evidently Colonel



Young anticipated many weddings in his family.

Four bedrooms occupy the second story, and one of them, like the dining room, exhibits an Egyptian influence, its windows framed by pilasters with capitals surmounted by lotus-bud forms. The third story was planned for trunk rooms, and the fourth is composed of a walkway that makes the cupola into an observatory.

When the Snows began the arduous task of restoring the structurally sound but neglected building, they first took care of necessities, such as plumbing, electricity, and a new roof; then began a methodical and authentic room-by-room approach. Waverley, so long abandoned, had escaped redecoration and remodeling, so the Snows were able to match the still-existing original colors. This makes Waverley an excellent example of mid-nineteenth-century color and graining, which no doubt contributes to its

having been recognized as a landmark structure.

The tasks of restoration extend beyond the house, into the garden, and Mr. Snow is landscaping the grounds to the rear of the building into formal gardens outlined in boxwood. These plantings were propagated with cuttings from the treelike shrubs that frame the entrance to the house, where they have been growing since the early 1850s. They were brought from Georgia by Colonel Young's wife, to enhance her new Mississippi home, and were her major contribution, since she died before the house could be completed. Today the boxwood is tangible evidence of two families' love for Waverley. Growing more stately with the passage of time, it provides a proper frame for a home restored to its rightful beauty. □

Mary Wallace Crocker is author of the illustrated study *Historic Architecture in Mississippi* (University and College Press of Mississippi, 1973).



Formal gardens are outlined in boxwood growing more stately with the passage of time.

OPPOSITE: A half-tester bed by Prudent Mallard and an armchair by John Henry Belter contribute rosewood luxe to an elegant Master Bedroom, where even such details as the porcelain knob and keyhole cover of the handpainted wood-grained door restate original features. As in plantation days, window and door frames are painted darker than the walls, for subtle contrast. LEFT: A rustic garden seat of twisted cypress and bois d'arc was wrought by plantation carpenters before the Civil War. BELOW: Ionic columns and Gothic-pattern grillwork define a view of the formal garden with blossoming dogwood and neatly clipped boxwood.







Cordial Interiors

*An Appropriate Setting
for Southern California*

INTERIOR DESIGN
BY WALDO FERNANDEZ
PHOTOGRAPHY
BY CHARLES S. WHITE



A combination of rich traditional furnishings and cushioned contemporary pieces adds luster.



PRECEDING PAGES AND LEFT: The Living Room of Mr. and Mrs. Melvin Simon's Beverly Hills home is a flexible medley of natural tones and textures. Aided by Mrs. Simon, designer Waldo Fernandez grouped massive raw-silk upholstered furniture around a lacquered leather table by Vermillion, and added a banquette behind the sofa—for times when the area serves as a screening room. Fabric hangings are by Charles Hill; the one above the banquette conceals projection equipment. ABOVE: In the Den, rich color is introduced in solid-toned raw silks. The silks and the African taboret, as well as the striped banquette silk and the wool wall upholstery in the living room, are from J. Robert Scott. Rug by Stark.

WHEN A DESIGNER'S CLIENT is also an interior designer, it would seem that no more fertile ground for conflict could exist. This, however, was not the case with Waldo Fernandez and Brenda Simon when they collaborated on the Simon residence in Beverly Hills. Waldo, as he is known professionally, is a Los Angeles designer with a contemporary style and a strong, large-scaled West Coast approach to interiors. Mrs. Simon, whose husband is a film producer,

heads her own design firm in Indianapolis. Because both Mr. and Mrs. Simon's work demands much travel and entertaining, they maintain a number of residences. Mr. Simon's film career requires his presence in Los Angeles for about six months out of the year, and it was necessary for Mrs. Simon to find and decorate a suitable house for her family in the area. She is a woman who thinks independently, and she was determined not to get caught up in a





OPPOSITE: The feeling of amplitude extends to the Dining Room, where an exuberant 17th-century Flemish painting of culinary anticipation flavors the European ambience. An antique gilt-bronze chandelier, detailed with lions' masks, gently illuminates an assemblage of plants and flowers in lacquered Chinese baskets massed on the highly polished George II mahogany dining table. ABOVE: The Bedroom created for the Simon's daughter Tammy is at once youthful and sophisticated; feminine and unfussy. A French cotton floral print from Bruntschwig & Fils softly envelops the bed and the window in a profusion of gathered and ruffled drapery. Crisp lace-trimmed European-style linens accent the romantic design.

"Hollywood" life style. "Believe it or not, I went through fifty homes before I bought this one. I did not want a showplace. I wanted a home. I told my husband, Melvin, I was not going to buy an estate, since I wanted to be able to go away and shut the door without having to worry. I also didn't want to have to spend a fortune on a house and then have to go in and gut it. It took me two years to find the house, but it was worth it. It is just the right size. We have five children,

so when I buy a home I have to consider that at any given time all five of them could be there."

Mrs. Simon decided to have Waldo work with her in Beverly Hills, with the expectation that his design concepts would expand and enhance her own. She was looking for a fresh approach and a learning experience. The house she bought and felt so attracted to from the start was new, but it had many old-world features and a good deal of inherent



charm. The stone floors in the entry hall, the dark rough beams, the French doors opening to the outside all contributed to the atmosphere of a rustic cottage in the woods. Spaces in the house are large and open—yet never cold. Mrs. Simon recalls, “Even without the furniture, I fell madly in love with the house. When the rooms were empty, it didn’t give you the feeling that the *house* was empty. It had warmth and character.”

As a designer, Mrs. Simon consid-

ers herself quite traditional in approach. She speaks of Waldo’s work as rather more contemporary and adventurous, but she was willing to be flexible and there was no difficulty merging her style with his. Both designers agreed that a combination of rich traditional furnishings from the seventeenth and eighteenth centuries and cushioned contemporary upholstered pieces would add luster to the interiors. Waldo explains that harmony was the essence of his relation-

ship with Mrs. Simon at all times.

Having agreed on the overall feeling they wanted to achieve, Waldo and Mrs. Simon proceeded to make certain structural changes. All of the balustrading framing the hall stairs and the second-floor hall had to be replaced with heavier woodwork, for example, and stone steps were added going into the living room. The living room floor had been covered with unattractive parquet, and this was replaced with a warm neutral Berber



carpet. Upholstering walls in raw silk hid imperfections and added depth. The upholstered pieces were all designed by Waldo—plump and soft and offering the most luxurious of resting places. The Simons entertain frequently: Sometimes it is dinner for eight; a screening for twenty; or cocktails for a hundred and fifty.

The easy collaboration between the two designers has resulted in exactly what both had envisioned—a home where guests feel welcome and

want to put their feet up and have long conversations. The house is practically maintenance free and child proof, and it gives the owners pleasure and visual stimulation without the liabilities of great clusters of possessions. The house is all about curving forms, texture and softness. It is a good place to meet with friends, conduct business, or be together as a family—in short, the essence of a comfortable home. □

—Carolyn Noren

In the Master Bedroom, bold furniture shapes bask in uncluttered space, their exaggerated curves seeming to cushion sound and motion. Dramatic overscale is carefully modulated by antique Chinese wedding chests and small tables, and a lacquered desk and chair. The Eastern influence is augmented by patterned raw-silk sofa and chaise upholstery, and by pairs of Japanese terra-cotta Fukusuke dolls and Indonesian water jars above the mantel. Light filters atmospherically through the deep-toned raw silk that provides the natural-textured basis—for draperies, walls and the bed—of the earth-toned color scheme, enhancing the pervasive theme of warm comfort. All silks are from J. Robert Scott.

Though it had been bruised and abandoned, the garden had assumed a patina as of antique bronze, as if it had been standing on the hillside since the seventeenth century. . . . This was the background of my boyhood and we had grown up together, except for a few clumps of cypresses and ilexes of venerable age. The stone arches, benches, colonnades and balustrades were weather-stained and mossy; weeds burst through the cracks and forced their way through the pebble-patterned stairways; the stone vases were empty, the gates were coated with rust. . . . I could not see the villa and garden again with the innocent eyes of my youth but thoughts and emotions long dormant came drifting back. . . .

—Sir Harold Acton
More Memoirs of an Aesthete

THE VISITOR to the garden of *La Pietra*, only a mile from the city, on the old road to Bologna, is amazed to learn that it was laid out by my father, Arthur Acton, in 1904. Its name is derived from the Roman milestone by the porter's lodge. In fact, old drawings prove that a formal garden existed here in the fifteenth century, but it vanished, like so many others, in the nineteenth-century craze for

so-called English gardens. My father re-created it as he supposed it might have been originally, leveling parterres on the hillside behind the house, framed in architectural stonework and statuary. As the local stone, *pietra serena*, crumbles easily, he collected most of the statues on the Venetian mainland, around Vicenza and the Brenta canal, where the Istrian stone is harder and more resistant



Gardens: La Pietra

The Tuscan Villa of an English Poet and Historian

PHOTOGRAPHY BY ROBERT EMMETT BRIGHT
TEXT BY SIR HAROLD ACTON





A peaceful perfection casts its spell over the gardens of La Pietra, the Tuscan villa home of author and historian Sir Harold Acton. PRECEDING PAGES: As in a Renaissance painting, every element in the landscape—stately allées, clipped hedges, a broken pediment, and marble goddesses—heightens the sense of perspective. ABOVE: Adjoining the Quattrocento villa is a fragrant lemon garden, and a *stanzone* where the lemon trees are sheltered in wintertime. OPPOSITE ABOVE: At its southern boundary, the garden ends in a peristyle of Corinthian columns. OPPOSITE: A winsome highlight is the open-air theater, with statues by the 18th-century sculptor Francesco Bonazza.



The wings of the little theater are of yew, the globed footlights of clipped box; here film stars and musicians have performed.

to Tuscany's severe winters. Enough traces of the original design remained for an imaginative reconstruction. A long avenue of cypresses planted by my father leads up to the monumental façade of the villa.

Francesco Sassetti, an enlightened banking partner of the Medici, purchased the property in 1460. In 1546 his descendants sold it to Giuliano Capponi, son of Piero, the Florentine patriot who retorted to King Charles VIII of France's threat "to sound his trumpets": "If you sound your trumpets, we shall ring our bells." To the Capponi it belonged for the following three centuries, until my parents decided to purchase it from one of their collateral descendants.

Cardinal Luigi Capponi rebuilt and redecorated the house between 1650 and 1659. The walled orchard north of the building, with its extensive *stanzone*, or lemon house, was adorned during this period with *rocaille*, patterns of shells, pebbles and masks in garlands and festoons.

From the rear façade, with a view toward Fiesole and the blue hills toward Vallombrosa, the garden descends in a series of broad terraces to a colonnade crowned with mauve wisteria. The first is a long platform with a stone balustrade for statues at regular intervals, flanked by stairs with pebble pavements on either side, which descend to the lower terrace, enclosed by low walls with niches for other statues. The centers of this and the lowest terrace are occupied by graceful fountains with water lilies and goldfish, surrounded by stone benches and geometrical plots of grass inside hedges of clipped box. The terraces are planted mainly with evergreens, so it is a garden for all seasons, independent of fading flowers—a verdurous extension of the house. A row of Corinthian columns screens the lowest terrace from the adjacent vineyard.

Several paths running parallel to the hillside lead to stone arches and circular plots enclosed by cypress

hedges and allegorical statues. The combination of cypress and ilex hedges is unusual: the ilex trees on either side of the rear façade are three hundred years old. Sunlight and shade are as carefully distributed as are the fountains, terraces and statues, which include a colossus signed by Orazio Marinali (1643–1720), and the vivacious figures in the open-air theater, by the eighteenth-century Venetian Francesco Bonazza. The topiary wings of the little theater are of yew, the globed footlights of clipped box. Here Brigitte Bardot and many other film stars have performed, as well as musical quartets.

Though so near the city, the garden is an oasis of peace, a sanctuary for crested hoopoes and amorous nightingales. On June nights it is illuminated by flickering ballets of fireflies, and the air is crystalline. The surrounding vineyards protect it from modern encroachments. The visitor steps into an atmosphere remote from this hectic age. □



ABOVE LEFT: Sunlight filters through the web of climbing roses that screens the pergola, with its procession of columns.

ABOVE RIGHT: On a hillside stands a Roman temple of love, a belvedere where marble lovers tryst. OPPOSITE: For Sir Harold, who passed his boyhood against this background, the gardens are a symbol of Italy. Renaissance humanism finds expression in their gracious arrangement: Statues, human in scale, remind man of his place in nature. Crisply clipped shrubs are like the walls of a domicile, the pauses between them like doors and corridors. Closely orchestrated, the scheme is like a floor plan where man moves in harmony amidst vegetation that has been tamed by reason.



"My father re-created it as he supposed it might have been originally, with parterres, architectural stonework and statuary."

— *Sir Harold Acton*



San Francisco Grace

Simplifying a Characteristic Victorian House

INTERIOR DESIGN BY JOIS BELFIELD
PHOTOGRAPHY BY RUSSELL MACMASTERS

"THE PIVOTAL INGREDIENT for me is color," explains San Francisco interior designer Jois Belfield. "Once that is established, everything else fits into place. Many houses, through their ambience and style, suggest a color. This house clearly said gray."

The house to which Jois, as she is known professionally, refers, is the one she shares with her husband, Irving Belfield. It is a stately San Francisco Victorian that last year celebrated its hundredth anniversary. It



comprises a series of rooms joined, like railroad cars, by massive hand-crafted doors, which usually remain open. "We were attracted by the unusual layout, which is similar to that of a loft. But while it was appealing to us as owners, it was very difficult from a design point of view. I treated the living, dining and sleeping areas as a continuous space with one color scheme. The fabrics vary a bit to reflect the activity and the particular ambience of each individual area.

"The detail work in the house is architectural—not overdone, as in many Victorians. The ceiling and door moldings in each room are unique and as individual as fingerprints. It is wonderful to see how the carpenters expressed their creativity and pride in their craft. My primary objective was to feature that workmanship. For I feel we owe this house something. When my husband and I fixed it up, we paid homage to it. And when we leave,

A clean and uncompromisingly simple design fosters a sense of serenity in the 100-year-old San Francisco Victorian home of Jois and Irving Belfield. *OPPOSITE:* Exterior and interior alike are distinguished by architectural detailing, which the designer, known professionally as Jois, has emphasized with a paradoxically understated color scheme. *ABOVE:* In the Living Room and throughout the residence, the achromatic palette, industrial carpeting and chaste overscaled seating focus attention on fourteen-foot ceilings, twelve-foot-high double doors, and ornate moldings underscored by bands of color. Eugene Sturman's patinated copper panels, the marble tabletops and *faux-marbre* fireplace establish a consistent pattern of verdant accents.



"I built a shell, in which everything was quiet and serene."

someone else will pay homage. If everyone who lives in the home gives a bit, it will remain beautiful."

The monochromatic flow of pewter industrial carpet and sleek overscaled furniture allows the Belfield collection of African and contemporary art to be seen at its best. "I built a shell, in which everything was quiet and serene," Jois explains. "When the area became so subdued that it verged on dullness, I said 'Okay, what shall I do to make the space

sparkle?' That's where the accent colors and pieces fit in, since I feel that objects are made more exciting by unusual contrasts. The juxtaposition of African art and Victorian architecture enhances both, for example. When you build a simple backdrop, there are endless design possibilities. The rooms wait for a mood to be reflected, or for some occasion to be reflected. If I am in a red mood the house is able to cater to that whim. I have created voids to be filled by



complementing flowers—color accents for the flavor of an occasion.”

The apartment’s furnishings are understated in appearance, but not in comfort. Comfort is a key element in the design, and Jois prefers to design seating units specifically for the space they will occupy. “When you must search for furnishings to purchase, the end result is usually a compromise. My own furniture designs, however, can remain pristine, since I have control over their pro-

duction. I love fat furniture. It has drama, plus a sense of comfort.”

The full-size upholstered bed in the sleeping area reiterates Jois’s design motif and serves a practical function as well. Rather than close off the room when entertaining, the Belfields turn the bed sideways, and it serves as a chaise longue, extending the entertaining space of their home. With its large comfortable pillows, the versatile piece invites guests to sit in comfort near one of

Doors left open reveal the floor-through layout and create an airy flow from room to room. OPPOSITE: In the Living Room, a Bambara figure poised on one of several small twig tables heralds a capacious seating arrangement: a light-hued chaise longue and a one-armed sofa set diagonally into the luxuriantly palm-filled window bay. ABOVE: In the Dining Room, comfortable canvas-covered wing chairs invitingly surround an unusual dining table, which consists of a circle of glass supported by a base of boobum cactus. An arrangement of gleaming brass accents—a tall Japanese candlestick and an antique Moroccan brazier—are an evocative contrast to a woven-twig wall hanging, which was once part of the ceiling of a dwelling in Manila.



The Garden Room introduces a minor variation on the achromatic theme, with pristine walls, flooring of warm-toned Mexican tile, and Robert Gonzales's painting—a swath of intense color. Carved-wood Bambara antelopes complement the recurrent twig motif, represented in this lanai-like room by a pair of rustic bent-willow settees and antique hickory farm chairs.

the five fireplaces. That the apartment boasts a unique, yet cohesive, interior reflects the problem-solving skills of the designer. "Each design project is part of an ongoing education," Jois explains. "Changes and innovations come up at every turn. It's like cooking: You start by following the recipe, and after the basics are mastered, you experiment—add a little, subtract a little—and eventually you've created your own unique recipe. In short, you learn the rules and

then you go ahead and break them.

"Working with this space, I discovered that blank walls promote both drama and serenity. I was tempted in the beginning to fill voids with lush greenery. Instead, I held back and reeducated myself. Now I see spare walls and blank spaces as tranquil and composed works of art.

"It is equally important for clients to make an effort to educate themselves about, and gain an appreciation for, good design. I want to take



some risks and create unique spaces—not anything shocking or faddish—yet I’d like to take my clients just a bit beyond what they are used to. To achieve this, they must already have been exposed to good taste. When they have that basic design sense, I encourage them to take a step beyond the ordinary.

“A designer’s work to some extent reflects his or her own personality. It must. No one could continually create interiors that do not fulfill

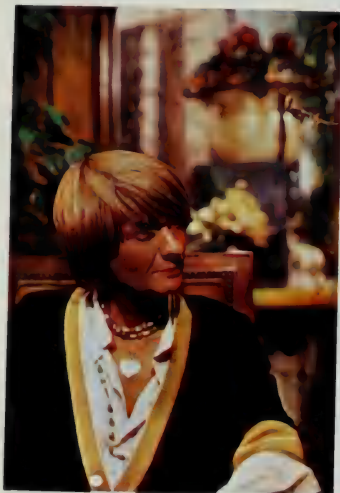
their personal design goals. That is why it is essential to have a satisfying working relationship with a client. When that is accomplished, the interior design will evolve cooperatively. In my work I look for serenity and warmth. People feel comfortable here. My husband and I did not want the house to be staid and intimidating. Rather, it is a reflection of the twentieth century, while honoring the beauty of the past.” □

—Cameron Curtis McKinley

The sense of unity extends to the Master Bedroom, which can also function as a second living room, with the upholstered bed serving as an oversize chaise longue. An armchair and ottoman inject a divergent color note, while draped and shuttered windows ensure a restful silence. African sculptures from Mali offer a stylized counterpoint to the figurative carving of the Victorian marble fireplace.

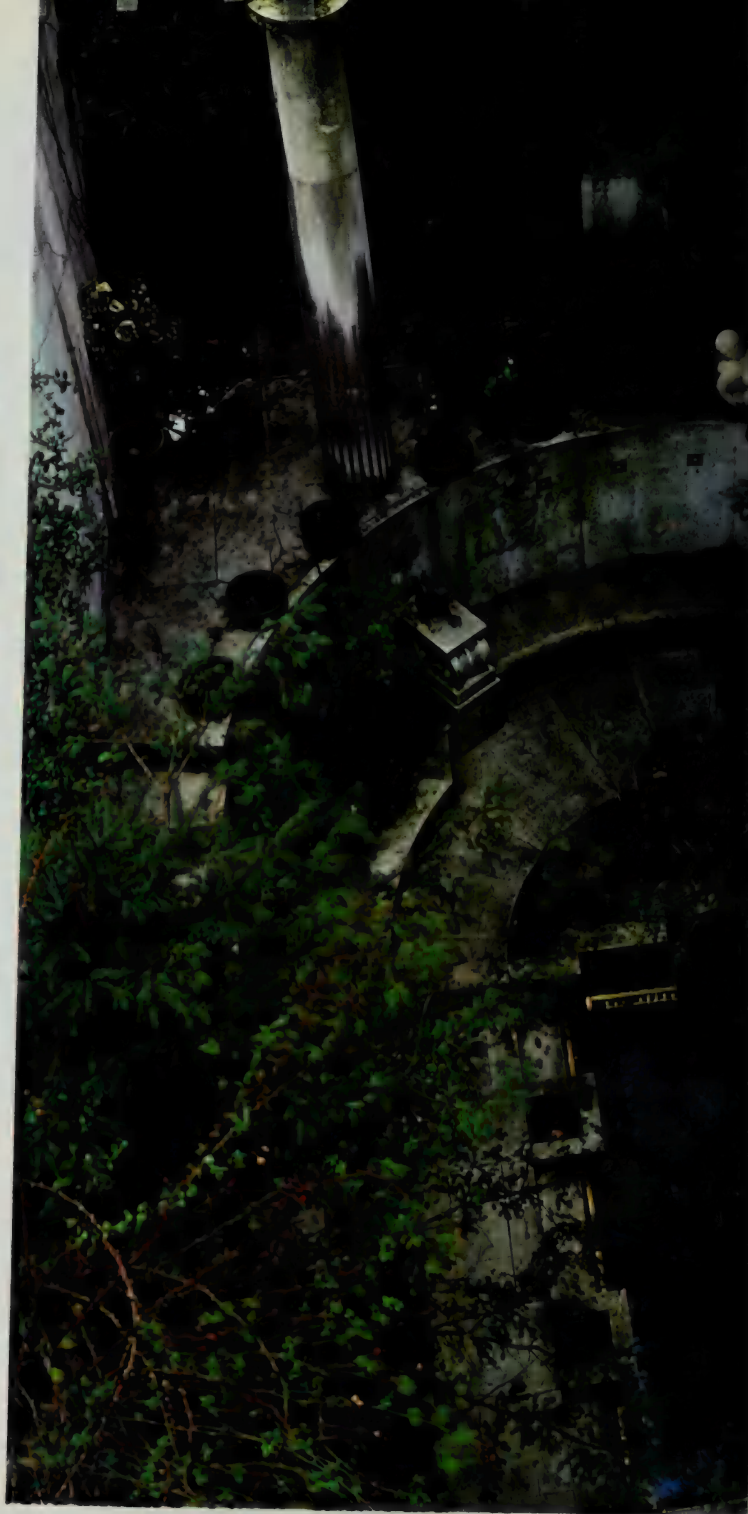
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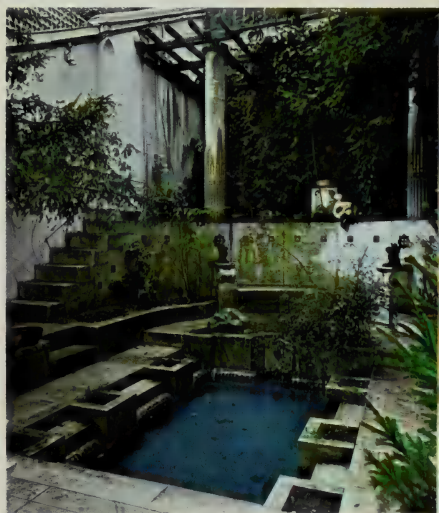
Françoise
Sagan



SOME TWENTY-FIVE YEARS AGO, at the age of eighteen, Françoise Sagan created an international reputation with her avant-garde novel, *Bonjour Tristesse*. In the years that followed, other novels—like *Un Certain Sourire* and *Aimez-vous Brahms?*—have appeared in modest profusion, along with plays and films, and today Mlle Sagan is one of France's best-known writers. Her literary themes are often concerned with the young and the innocent and their search for experience. Many times, in her books, that

ABOVE: At home in Paris, Françoise Sagan enjoys both solitude and conviviality. Here, and at her Normandy country house, the French novelist lives—alone or among her many friends—with casual abandon, recalling the mischievousness of Cécile in *Bonjour Tristesse*. RIGHT AND FAR RIGHT: "I would almost prefer to live in the garden itself," Mlle Sagan says, "but it's so small you almost fall right into the fountain." Instead, she often welcomes guests there.





Paris Townhouse

search results in disillusionment, at once despairing and cynical, and she has a masterful way of describing those final events that are so tinged with melancholy—the end of an affair, the last days of summer.

As is the case with many writers, the world she inhabits is largely one of the imagination. However, she does bring to her personal life much of the casual Bohemian charm and quasi-existentialist thrust of her work. In point of fact, she is a kind of immovable nomad, who carries to each of her homes a private sensibility that never seems to change. As a result, the houses in which she lives, both in Paris and in the country, share the same unique charm.

"Perhaps it's because I don't really worry much about them," says Mlle Sagan, in partial explanation. She is in her Paris house, sitting in the large upstairs studio that she has chosen for her bedroom. A rather harsh light illuminates the velvet armchairs; an indoor poplar tree reaches toward the high ceiling; and lying on the rug is

She is a kind
of immovable nomad.



her German shepherd, Werther, who hardly ever leaves her side. Françoise Sagan is making an effort to discuss interior décor, a subject to which she has never given a great deal of thought. She points out that she has really considered it only in terms of the theater, where she has found it effective in creating tension and expanding the meaning of her plays. It must be admitted that she says all this with a certain mischievousness, looking with a humorous twinkle through the strands of hair tumbling over her forehead. When asked whether she finally feels at home, after some dozen moves within Paris itself over the last twenty years, she smiles. "Yes, I think so, and perhaps the reason is that I often find myself enjoying a wonderful solitude here."

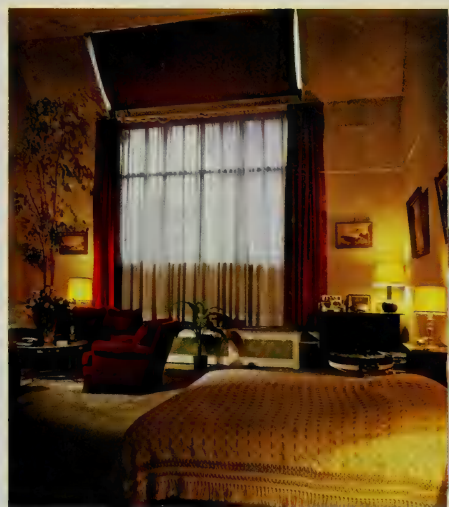
The charming house that, after so

With existential aplomb, Mlle Sagan has unified her environments by giving the Paris house the same sort of relaxed provincial feeling as the country house—in part by randomly interchanging the furnishings.

ABOVE: In the Salon, comfortable chairs cluster close to the Directoire marble fireplace. Nude by Louis Picard. RIGHT: A small Jardin d'Hiver projects a cheerful greenhouse atmosphere. The trumeau and console are late 19th

century. FAR RIGHT: Mlle Sagan's Bedroom, a large atelier reached by a steep staircase, is her quiet refuge. Canvases lining the walls are all imaginative works that have attracted the writer's unique responsiveness.

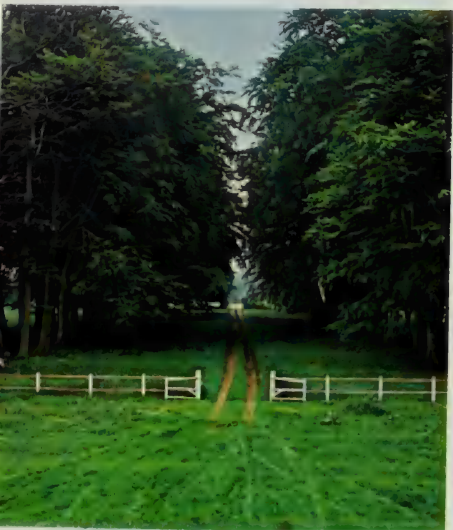




many nomadic years, she finally discovered in Paris has a definite provincial flavor. It is, indeed, reminiscent of her country house in Normandy, and it almost seems as if the *Manoir de Breuil* has been in some way transported intact to a Parisian district inhabited by artists and craftsmen. And it is possible, too, that Françoise Sagan chose the house almost entirely because of its lovely little garden.

As for the house itself, a delicate hint of the turn of the century seems to fill the rooms. There are a number of them: two guest rooms, a room for her son, Denis, a large salon extending into a small *jardin d'hiver*, and her studio/bedroom at the top of the stairway. Again, not surprisingly, all the rooms call to mind her house in the country, since they share the same style and personality. Here Françoise Sagan's life is one created in equal measure of solitude and of gatherings of people from all walks of life. She is as happy reading or watching television alone as she is being hostess to groups of writers, journalists, actors, diplomats and couturiers. Her tact and social ease allow her to speak everyone's language and to show her fondness for each guest. As a matter of fact, the words "Let's have a party!" are music

Normandy Château



"When I saw it,
I was immediately
taken with its charm."
—*Françoise Sagan*





Mlle Sagan considers the Manoir du Brueil, her château at Equemauville, "a marvelous place to rest and to watch the sea." OPPOSITE TOP: An allée of beech trees forms an impressive natural entrance canopy. OPPOSITE LOWER: Typical Norman half-timbered architectural detailing distinguishes the tile-floored Entrance Hall. LEFT: Built circa 1900, the château was in disrepair when Mlle Sagan purchased it with the exact number of francs she had won the night before at the Deauville casino. TOP: In the Small Salon, a large open fireplace remains as a rural solution for warmth. ABOVE: Rush-seated country chairs and a Victorian settee appoint the Large Salon, which is used for fireside dining as well as for genial conversation.



to her ears, and often on evenings in the spring she stays up late welcoming into her garden group after group of friends who drop in after dinner.

However, she is grateful for the refuge provided by her large bedroom, perched high above neighboring gardens and studios. She finds that she can be at peace in this eyrie, unaffected by what is going on below, but she is grateful for the friendly presence of life around her—although she is pleased that the steep staircase protects her from intrusion. Here in the studio, as elsewhere in the house, the many canvases on the wall testify to her love of paintings, an art she approaches almost timidly. One firm theme unites the paintings she owns: They all tell a story. In fact, they seem to have been chosen, not for any particular decorative qualities or technical perfection, but because they appeal in essence to her

ABOVE: Floral chintz and a verdant view enliven one of several Guest Rooms the hospitable writer has arranged for her frequent visitors. In restoring the château, she has respected its interesting architecture, added modern plumbing, and combed local antiques shops for furnishings. RIGHT: In the Small Salon, a marble mantel surmounted by an Italian giltwood mirror, both 18th century, enrich the pleasant countrified setting. OPPOSITE: A Directoire dressing mirror reflects a somewhat surreal glimpse of the 19th-century twig-motif bed Mlle Sagan acquired locally for her Bedroom.





own unique and private sensibilities.

Much of the same atmosphere fills the Manoir du Brueil, and Françoise Sagan is always delighted to talk about her country house at Eque-manville in Normandy—and particularly how she came to acquire it. "The house itself was built around the turn of the century, and Lucien Guitry used to live there. Well, the first time I saw it I was immediately taken with its charm. I leased it on the spot—a marvelous place to rest and to watch the sea, and somewhere I could invite my friends." The owner, seeing such enthusiasm, was anxious to sell her the château, but she resisted the idea. He was persistent and he finally won out—in a rather mystical way. It happened to be August 8, 1968, and the number 8 also figured prominently in the price wanted for the house. In fact, the night before, Mlle Sagan had won exactly the required number of francs at the gambling tables at Deauville. What gambler worthy of the name could have resisted the number 8 coming up three times in a row? It was inevitable that her casino winnings served to buy the château, and she instantly became the new owner. The owner, it must be said, of a château without running water and in that tumbledown state of which

continued on page 156

Antiques: The Pleasures of Writing

Function and Elegance in Desk Garniture

TEXT BY BETTY AND TED RIVERA



VICTORIANS have been called "born magpies," eager to accumulate possessions with the newly acquired affluence spawned by the Industrial Revolution. They were also compulsive letter writers—Queen Victoria daily wrote lengthy epistles to her daughter Victoria, in Germany, instructing her in protocol and detailing even the smallest happening in her own royal household. Naturally, these consuming pendants—to possess and to write—led to the enhance-

ment of the ritual of writing with a miscellanea of desk garniture.

Desk garniture of all periods, however, reflects significantly upon man's association with various historical cultures and peoples, with his intellectual progress and creativity. During Biblical years, the Hebrew *sofar* (scrivener)—who copied the entire Torah—and the professional scribe were content with a well-cut quill pen and a small inkpot.

The more elaborate ink receptacle

emerged during the Renaissance, when there was greater devotion to intellectual pursuits. One in the Victoria and Albert Museum in London expresses the Renaissance proclivity for the unusual and the abstruse—a bronze monkey stealing a child from a cradle, which conceals an inkpot.

By the end of the sixteenth century, the English, with characteristic sobriety, developed the box-type silver inkstand as "proper" desk decoration. Its components included an



OPPOSITE: *Venetian writer's companion*, 1847. Millefiori glass and silver; stand, 7½" long. Handsomely fulfilling the Victorian desire for desk garniture, a ball-footed stand composed of four plaques conjoined by silver filigree mounts and accompanied by writing accessories provides rare visual pleasure. Sotheby Park Bernet, London.

ABOVE: *French écritoire*, 18th century. Chinese lacquer, Mennecey and Chinese porcelain and bronze-doré; 12¼" long. A glowing lacquered leaf-footed tray regally holds decorated and covered Mennecey ink, sand, and sponge cups; Chinese porcelain and bronze-doré figures complete the sumptuous aura. Michael Meyer, Paris.

inkpot; wafer box, to hold paste wafers for sealing letters; a pounce pot, for powdered cuttlefish or gum sandarac, to keep the ink from spreading on unglazed paper; and a drawer fitted with quills and sealing wax.

The inkstand, or standish as it was commonly called until the eighteenth century, developed rapidly during that period, and assumed decorative importance. Impressive gold and silver stands to ornament a palace desk became suitable presen-

tation pieces for royalty, who had previously scorned writing as undignified. Paul de Lamerie, noted silversmith, created one of the largest silver stands ever made, and fastidious penmen who used ivory-handled penknives to shape their quills had the choice of tray-type silver stands of Neo-Classic or Rococo design.

Simultaneously, Italian majolica, French and Spanish faïence and a pretty profusion of brightly colored porcelain inkstands, some with taper

holders, emanated from Europe. In England as early as 1760, Chelsea made elegant scroll-edged platform stands of decorated porcelain.

Inkstands and inkwells became sanctioned status symbols in oil portraits. French painter Jacques Louis David used a small well holding a quill to lend distinction to the background of his painting *Antoine-Lavoisier and His Wife*, in 1788.

In America during the 1700s, impressive homes with Sheraton,



ABOVE: French *écritoire*, André-Charles Boulle, circa 1700. Brass, tortoiseshell and bronze-doré; 11¾" long. An Egyptian figural motif defines the chased bronze feet that enrich the simplicity of this finely executed box-type marquetry inkstand, which boasts a secret drawer. Kugel, Paris.

RIGHT: Neapolitan inkstand, early 18th century. Piqué of tortoiseshell inlaid with engraved gold and mother-of-pearl; 10¾" long. Renaissance-style figures combined with auricular scrolls animate a serpentine-edged tray, silver-gilt lined inkwells, pounce pot and bell, to create an opulent writing convenience. Vandervén & Vandervén, Hertogenbosch, Netherlands.





French inkstand, circa 1750, Louis XV period. Meissen and Vincennes porcelain and bronze-doré; 12" long. Nestled between figures of children as fishermen, which occupy an enchanting gilt-bronze boat resting on a rocaille base, ormolu containers and a rectangular compartment accommodate writing accoutrements. An ormolu flag surmounts a trelliswork canopy bedecked with flowers. The Antique Porcelain Company, London.

Hepplewhite and Chippendale cabinetry became appropriate repositories for significant inkstands, including the cruet-styled ones created by Boston's eminent silversmith John Coney. Delegates to the Continental Congress used boxlike pewter stands; the Signers of the Declaration of Independence glorified their task by using the graceful Philip Syng, Jr. silver inkstand, which, like many glinting brass stands of that day, incorporated a bell—the elegant Geor-

gian touch—to summon a servant.

When Victoria ascended the throne, she placed her desk adjacent to her beloved Albert's, and burdened both with a vast assemblage of gold-framed portraits, inkstands and other desk furnishings. Her subjects enjoyed emulating her. Soon, library and boudoir writing tables were lavishly laden with desk ephemera.

Victorians delighted in this new mélange of writing implements—fanciful figural and patented ink-

wells; elaborate inkstands with bronze allegorical representations secreting inkwells; papier-mâché writing boxes richly embellished with mother-of-pearl inlay; elegant cut-crystal wells with silver lids; silver penwipers shaped like pigs, with brushes in their backs to clean ink-stained nibs on dip pens; rocker blotters of storybook charm; and even tiny silver postage scales.

These and other writing tools of varied design and materials were



ABOVE: *French desk garniture*, circa 1927. Rock crystal and silver; sander, 6" long. Created for couturier Jacques Doucet, one of the first patrons to commission modern artists to make decorative art objects, uniquely fashioned blocks of icy crystal banded in gleaming silver become timeless desk companions. Alain Lesieutre, Paris.

RIGHT: *French encrier*. J. Holthausen, 1780, Louis XVI period. Ebonized wood and ormolu; 13½" long. The geometric grandeur of design associated with this period is displayed in an inkstand of swag-accented angularity, providing ink vessels and space for quills, seals and other writing accessories. Partridge Fine Arts Ltd., London.





French inkstand, 1778, Louis XVI period. Sèvres porcelain, bisque and ormolu; 13" long. A rhythmic flow of porcelain shapes an oval stand resting on feet formed by scrolls and medallions, adorned with panels of floral motifs and birds in flight. Engagingly, it displays a detailed bust of Marie Antoinette in bisque, flanked by ormolu-mounted covered bowls forming inkwells in the shape of globes. The Antique Porcelain Company, New York.

often carefully and personally chosen. When Mark Twain's wife, Livy, adorned his desk with a writing box of her selection, its lids vexed him. In a letter, he confided, "To get either of those lids open pushes patience to the verge of profanity." He consigned the writing box "to the devil, from whom it must have come."

Art Nouveau's naturalistic designs and undulating curves initiated ink receptacles by Gallé and Louis Comfort Tiffany that vied for attention

with the handcrafted Martelé silver inkstands Gorham produced. Such Art Nouveau pieces and Tiffany Studios' matched desk sets of bronze, with green, brown and gold finishes, were outmoded by Art Déco desk accessories, which, in turn, were out-dated by the ball-point pen. Today Art Nouveau and Art Déco designs are enthusiastically sought after by knowledgeable young collectors.

Throughout history, desk furnishings have inspired the literary. When

Nathaniel Hawthorne lost his government post at Salem, Massachusetts, he went home dejected. His understanding wife placed an inkwell and pen before him on his desk and said, "Now you can write your book." He did, and enriched society with *The Scarlet Letter*. Lord Byron poetically pointed out the importance of ink: "One drop of ink makes thousands, perhaps millions, think." □

Betty and Ted Rivera are the coauthors of the book *Inkstands and Inkwells, A Collector's Guide*.



A Sleek Urbanity

Emphasizing the Modern Thrust of Manhattan

INTERIOR DESIGN BY MICHAEL DE SANTIS, ASID
PHOTOGRAPHY BY JAIME ARDILES-ARCE





For an apartment high in Manhattan's Galleria, designer Michael de Santis used mirrors and vertical blinds to "exploit the three exposures, while at the same time 'taming' them."

PRECEDING PAGES AND ABOVE: Stylized dynastic figures in Dennis Abbé's translucent etched-glass doors, which separate the travertine-floored Living Room from the entrance hall, contribute to the subtle Egyptian mode. A shining band of stainless-steel crown molding edging the wool-wrapped ceiling conceals dramatic indirect lighting. Commodious seating and the silk fabrics are from Lorin Marsh. The playful sculpted lion is by Roberto Estevez. OPPOSITE: From the Dining Area, the Empire State Building appears crystallized in Estevez's opalescent sculpture.

TO EUROPEANS, the American penchant for living in vaulting high-rise towers and attempting to fill their environments with various echoes of the past has been a contradiction in terms. The logical French, to be sure,



“...to reinterpret the values of luxury and comfort for the way we now live.”

have never understood how an apartment—or a hotel suite or a restaurant, as the case may be—with a dazzling view from its fortieth-floor windows can ever pretend, by way of décor, to be other than rooms existing in the latter half of the twentieth century. Certainly there is a degree of absurdity in eighteenth-century boiseries framing a contemporary urban skyline, but it is understandable that not every interior designer wishes to deal with such elements as Barcelona chairs or stainless-steel walls.

Michael de Santis, however, is confident that he has created a design style that manages to resolve this very contemporary dilemma. A recently completed apartment in the Galleria, one of the new generation of multinational buildings in Manhattan, combines the dizzying advantages of one of the topmost floors with a design point of view that reconciles the need for a sense of permanence and warmth with a vocabulary of colors and forms inspired by late-twentieth-century ideals. The contrasts are compelling.

“I had an initial luxury of square footage,” says Mr. de Santis. “Just over two thousand. And a single client, which meant I could really concentrate on putting together an environment that was a reflection of her needs and her tastes.” Initial decisions were simple to make. An almost overwhelming view was to be enhanced and rendered relaxing, rather than made overly dramatic. “It’s interesting to speculate on just how important the view is,” the designer continues. “But there’s no doubt that a major motif in the apartment—the lavish use of mirror—was entirely dictated by the need to exploit the three exposures of south, west and east, while at the same time ‘taming’ them. I wanted the living

space to be domestic, not like some sleek corporate headquarters.” The major structural change consisted of building a diagonal corridor, mirrored on the walls and ceiling, to connect the bedroom and dressing area with the living room and dining room. Thus a kind of suave hinge has been created, linking the two halves of the apartment while at the same time transforming what had been a rather unadventurous and typical layout. The next step was a deliberate restricting of color—essentially, a monochromatic scheme of beige, bronze, and bone, with occasional black and terra-cotta. “Almost Egyptian values,” as the designer explains.

Indeed, there is a hierarchical mysterious quality in the choice of materials and color in the apartment that is, in fact, quite Egyptian. But Mr. de Santis never descends to mere echo. Such elements as the dining table, which is his own design, executed in black lacquer and inset with bands of mother-of-pearl, have an undeniably dynastic flavor, but the flavor is always unforced. The shapes themselves have a clarity that is distinctly contemporary. There is no doubt that the final effect is far from being the kind of historical stage set that often amazes Europeans. Michael de Santis explains: “I think that we’re at a moment of history—and it may not last very long—in which it is possible to create spaces that suggest luxury, comfort, stability, whatever reference points in history appeal to you most, and reinterpret these values in a manner that makes sense for the way we now live.” In this the designer finds a great attention to detail necessary, particularly detail of a technological nature. “More and more, I feel, the important parts of a design are what you *don’t* see: the concealing cabinet for the television, for in-

stance, is a full-length unit painted in tortoiseshell lacquer; the bar, hidden behind bronze mirrored doors; silent motors to operate window blinds. It is all becoming a matter of fine, discreet planning. And usually, the smaller the space, the more complicated and exact such calculations inevitably will have to be.”

What is apparent throughout the apartment is an American ease—even a familiarity—with rarity and sleekness of surface. Such creations as the etched-glass doors separating the entrance hall from the living room, examples of the art of Dennis Abbe, have an almost insolent air of hedonism and indulgence about them. It is an air quite opposed to current European directions. What of the polished travertine that makes such a fine expanse of the living room floor? “Fine materials are all very well, and I enjoy using them,” says the designer, “but I think people take that for granted now. Increasingly it is the quality of the momentary experience that is being sought, the sound of a concerto, the light shining through the windows. I think these intangibles certainly serve to define contemporary space with clarity for us.”

In terms of momentary experience, the mixture of restraint and extravagance that defines Michael de Santis’s style proves to be a highly satisfying experience in the realm of domestic interior design. □

—Peter Carlsen

The restrained monochromatic décor continues in the Bedroom, where soft tones and gently rounded shapes encourage a restful atmosphere. Carpeting by Edward Fields and the Kirk-Brummel wall and soffit upholstery contribute a dense warmth and sense of quietude to the deliberately simplified setting, while motorized vertical blinds assure privacy and light control. The chaise longue is from Vladimir Kagan; the chair, parchment-finished desk and silk throw pillows are from Lorin Marsh.





The Collectors: At Waddesdon Manor

Mrs. James de Rothschild in Buckinghamshire

PHOTOGRAPHY BY DERRY MOORE
TEXT BY SIR HUMPHRY WAKEFIELD

MEMBERS OF THE ROTHSCHILD FAMILY, over a period of more than a century, have assembled at *Waddesdon Manor* one of the world's great art collections in a rare and extravagant house. Everything in this grand estate set in the Buckinghamshire countryside imparts the thrill of matchless quality—a standard that extends to an astounding range of the arts, from French furniture and Gainsborough

ABOVE: The creator of Waddesdon Manor and of its unparalleled art collection was Baron Ferdinand de Rothschild, the first Rothschild to live at this great English estate built in French chateau style. OPPOSITE: 1. The intimacy of the 18th-century French statue *Venus Arming Cupid* contrasts with the heroic architecture. 2. The Fountain of Triton and Nereids, by Giuliano Mozani, heralds the approach to the house at the end of the drive. 3, 4. About eighty species of exotic birds make their home in the wrought-iron Aviary. 5. The intricate wrought-iron pergola once stood in the estate's model dairy. 6. A pair of brilliantly plumed birds roost in a giant cedar.



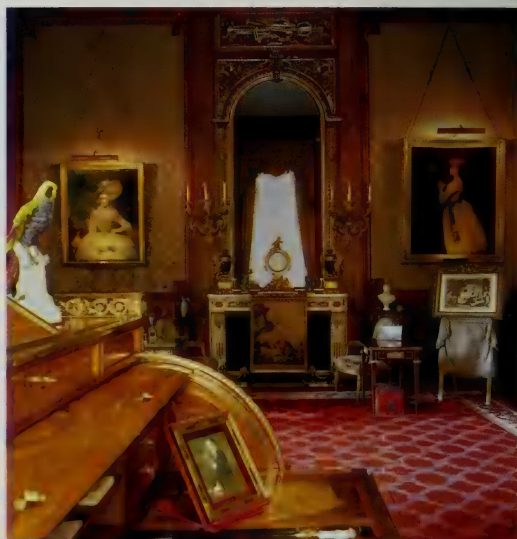


ABOVE AND COVER: The Morning Room glows with gilded paneling, silk damask, and royal Savonnerie rugs generally acknowledged to be among the finest in existence. Above the ruddy marble fireplace is Sir Joshua Reynolds's portrait of Emily Pott as *Thais*. Chairs covered in Beauvais tapestry form a central grouping with a Louis XV mechanical table. The large black-lacquered *secrétaire*, the work of two French cabinetmakers, R. Dubois and J. Goyer, contains some of Baron Ferdinand's rare books and bindings. The two small portraits are by Thomas Gainsborough. Chinese potpourri vases are displayed on a large *bureau plat* attributed to J-P. Latz. OPPOSITE: Gainsborough's portrait of Master Nicholls, *The Pink Boy*, graces another Morning Room wall. The writing table, at right, was made for Louis XVI's *Cabinet d'Angle* at Versailles.



One of the world's great art collections,
assembled in a rare and extravagant house.

Queen Victoria was fascinated....



portraits to painted fans and decorative buttons.

Quite apart from the treasures it contains, Waddesdon is now, as it always has been, a home made distinctive by the remarkable family who built and maintained it. Four different Rothschilds created this collection—and created the manor as a perfect setting for it—making it the focus of the same intellect, energy and sheer force of will that others in the family addressed to banking. Today, Mrs. James de Rothschild combines her knowledge with the scholarship and efficiency of the National Trust.

The individuality of Waddesdon Manor is a multi-colored, four-stranded plait: The first strand was formed by Baron Ferdinand, of Vienna, who was more intrigued by the life of *haute-époque* eighteenth-century France than by banking. Between 1874 and 1889, he built Waddesdon as his ideal house, wisely using the French architect Destailleur to incorporate the architectural details he admired in the great châteaux. He filled his house with the cream of the ancien régime *mise-en-scène* he so loved, creating the culturally extravagant but characteristically family house and exquisitely landscaped grounds that remain today.

"The Baron allowed his great possessions to live dangerously," Sir Hugh Casson, president of the Royal Academy, has said. He entertained the royal, the great and the good, smoking and conversing in relaxed splendor, and dusting the very term *bon vivant* into shining repute. Queen Victoria was fascinated; her son the Prince of Wales, regarded by the queen as unworthy to receive the

secrets of state, learned them from his Waddesdon host. Baron Ferdinand died in 1898, leaving the house to his sister, Alice de Rothschild, known as "Miss Alice."

The second of the strands was formed by Miss Alice. Her self-imposed task was to conserve and maintain her home. She was famous for her tough discipline and was a superbly able and creative collector in her own right. She replaced the Renaissance contents of the smoking room and the adjoining passage (the former contents having been donated by Baron Ferdinand to the British Museum as the Waddesdon Bequest) with objects that still have the feel of a collection within a collection—the expression of another, different, Rothschild personality. They include an intriguing array of rare arms and armor, Limoges enamels, majolica, continental glass, miniatures and Italian paintings, and royal commodes by Riesener.

Miss Alice's stern and stringent rules of conservation remain in force to this day: Holland blinds to shield the interiors from sunshine; light dusting only; and when handling porcelain, never talk and always use two hands. Mrs. James de Rothschild recalls that for reasons of health Miss Alice spent only five months of the year in England, and while she was staying at her south-of-France retreat no ray of sunlight was allowed to intrude and fade her treasures. Every item was packed into made-to-measure boxes—each piece of porcelain with its chamois leather wrapping as well as its individual container. "It really is the only way," she told Mrs. de Rothschild, who adds,



OPPOSITE LEFT: Elaborate mirror frames made for the Hôtel de Villars in Paris add architectural distinction to the Dining Room. The large Beauvais tapestry, one of a series called *La Noble Pastorale*, was designed by Boucher. Part of the family collection of Meissen porcelain graces the dining table, on the medallion of an Aubusson rug. OPPOSITE RIGHT: The Baron's Room was Baron Ferdinand de Rothschild's favored retreat. To the left of the mirror with sconces is Reynolds's *Mrs. Scott of Danesfield*; to the right is a portrait by George Romney, *Mrs. Jordan as Peggy in The Country Girl*, while a Fragonard drawing rests casually on an easel. ABOVE: Gainsborough's portrait of the Prince of Wales, later King George IV, is an imposing presence in the Red Drawing Room. Beneath it is one of a pair of large commodes, made in 1778 by the royal *ébéniste* Riesener.

A Xanadu concept for Baron Ferdinand de Rothschild.



"Expectedly, all was in apple-pie order when she died."

The next great strand was formed in 1922, when Waddesdon was inherited by Miss Alice's great-nephew, the husband of Mrs. James de Rothschild. A surprise inheritance, they both found it immediately "lovely and habitable." James de Rothschild's varied interests and lucid personality, together with his other eventual great inheritance of furniture and objects of art from his parents—the legendary Paris collectors Baron and Baroness Edmond de Rothschild—brought a crowning happiness to Waddesdon. James de Rothschild arrived in England as a Frenchman, but was instinctively suited to English country life, riding to hounds and enjoying the steeplechase fearlessly. He became a Liberal member of Parliament, spoke many languages with ease and was as accomplished in political as in artistic circles. Waddesdon flourished.

Thus, Baron Ferdinand, Miss Alice and James de Rothschild laid out three strands of Waddesdon's gilded plait. These have been movingly and lastingly interwoven with a fourth strand, that of Mrs. James de Rothschild, who, since her husband's death in 1957, has worked with the National Trust to maintain the family collection.

The interiors of Waddesdon show the adventures of an 1870s mind as it re-created eighteenth-century France, fusing color with sculpture, history with quality, and the perfect with the ravishingly pretty. Although the Rothschilds were entranced by the atmosphere and gaiety of paintings, they retained the heights of their appreciation

for the tactile and sculptural qualities of furniture, objects of art and even for the astonishing royal Savonnerie carpets, whose colors glow as warmly above as on the reverse side. Rooms with walls brocaded in red, ochre and gray are resplendent with the work of the master *ébénistes*, including Jean-Henri Riesener, who made some of the pieces for Louis XVI and Marie Antoinette, and others for the king's sister Madame Elizabeth when, at the age of fourteen, she was given her own household.

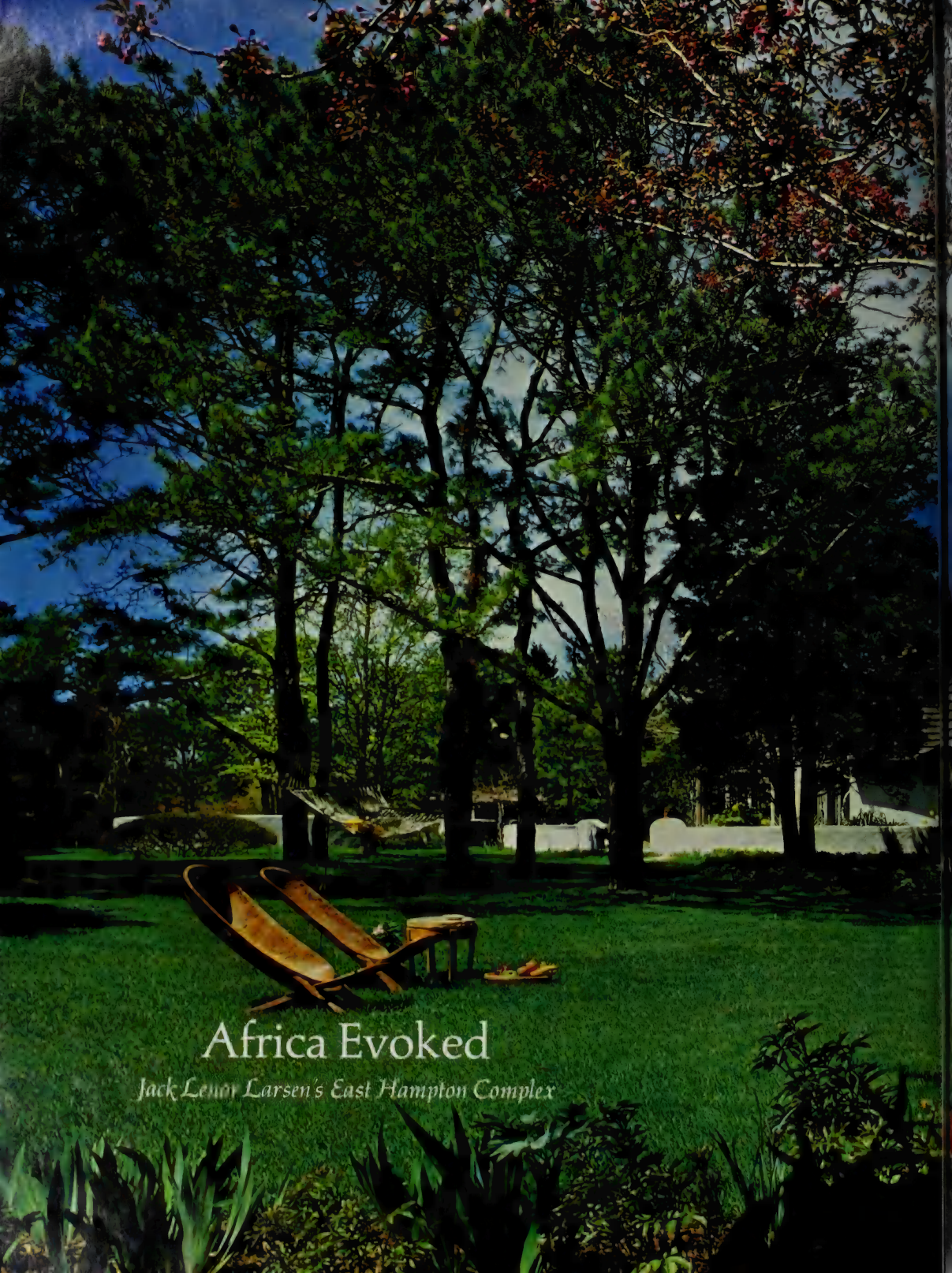
There emerges a rare juxtaposition, as Gainsborough, Romney and Reynolds portraits of the serene aristocratic beauties of their day aloofly survey the continental furniture and works of art. The combination of great furniture and entrancing, rather than classically heroic, paintings is fully in keeping with the French tradition of decorative *joie de vivre*. Of course, there are superb pictures at Waddesdon: two of the largest and most beautiful Guardis in the world, works by Rubens, Pâter, Lancret, Boucher, a lovely Cuyt and many besides. But they are the exceptions to the sculptural, tactile rule.

Sèvres porcelain is seen throughout the house in such profusion that special rooms have been created for its display; it appears not only in great vases and services, but also in the delicate panels of a lacquered writing table and *secrétaire* signed by the eighteenth-century cabinetmaker Martin Carlin. In the seventeen-volume Waddesdon catalogue, arms and armor, gold boxes, Renaissance jewelry,

continued on page 158

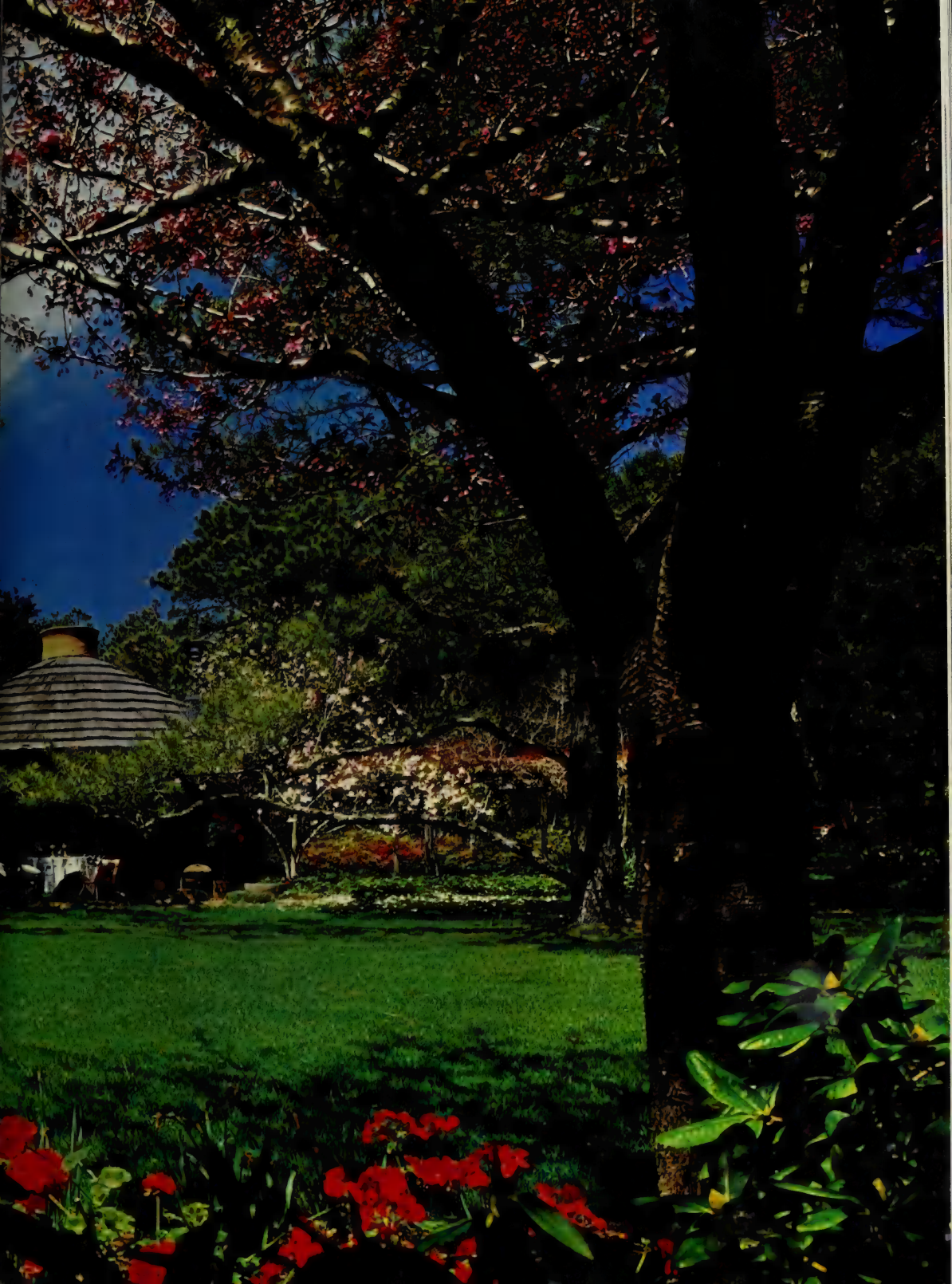


OPPOSITE LEFT: The East Gallery is distinguished by two views of Venice, among the largest canvases ever painted by Francesco Guardi. On the chimneypiece, one of the three alabaster ormolu vases has been mounted with a clock. OPPOSITE RIGHT: Reflections create a fanciful atmosphere in the Green Boudoir, with paneling from the duc de Richelieu's house in Paris. A clock, two candelabra and sconces are composed of Meissen figures and flowers mounted in gilt bronze. A clock face makes an unusual base for the hanging birdcage. ABOVE: The Portico Bedroom is festooned with flowers, its four-poster bed draped with sateen.



Africa Evoked

Jack Lenor Larsen's East Hampton Complex





"I particularly liked the pattern of small circular rooms in the Ndebele villages near Pretoria."

commissioned to construct his *Round House*—more precisely, three round houses—from the working drawings made by his architect, the late Robert Rosenberg, on the basis of his own handmade model. "The idea of building in circles, which the Africans do because they find it the easy way," explains Mr. Larsen, "quite simply threw them."

He recalls the origins of the house:



"By 1961 I was reacting against the glass-house type of dwelling. I wanted a weekend house, but a country house without suburban connotations. On a visit to the west and south of Africa I had particularly liked the pattern of several small separate circular rooms forming a horseshoe, characteristic of the Ndebele villages near Pretoria. Their design struck me as handsome and



OPPOSITE: The Studio, once the designer's weaving workroom, now functions as an airy summer living room. Fir beams and reed fencing overhead complement the primitive appeal of royal Congolese chairs brought from Africa, Thai baskets and unglazed Mexican tile flooring. A Stendig wicker chair, Wicker Works daybed and Cado folding chair surround a Parsons table, on which Russian brass candlesticks and Indonesian shells coexist in cultural contrast. TOP: Against the Studio's fabric wallcovering that suggests an undulating seascape, a simple arrangement becomes part of the controlled artistic texture of the space. BELOW LEFT: A small Guest Room for "sleeping-in" is surfaced in rough-sawn wood and suede. The pastel is by John Opper. BELOW RIGHT: In the Master Bath, primitive patterns are reinterpreted by Erik Erikson's stained glass window and by the polychromed sliding doors that conceal a shower, laundry facilities and a closet. The stoneware sink by Karen Karnes is as much sculpture as fixture.

reasonable, and Robert Rosenberg graciously deferred to me."

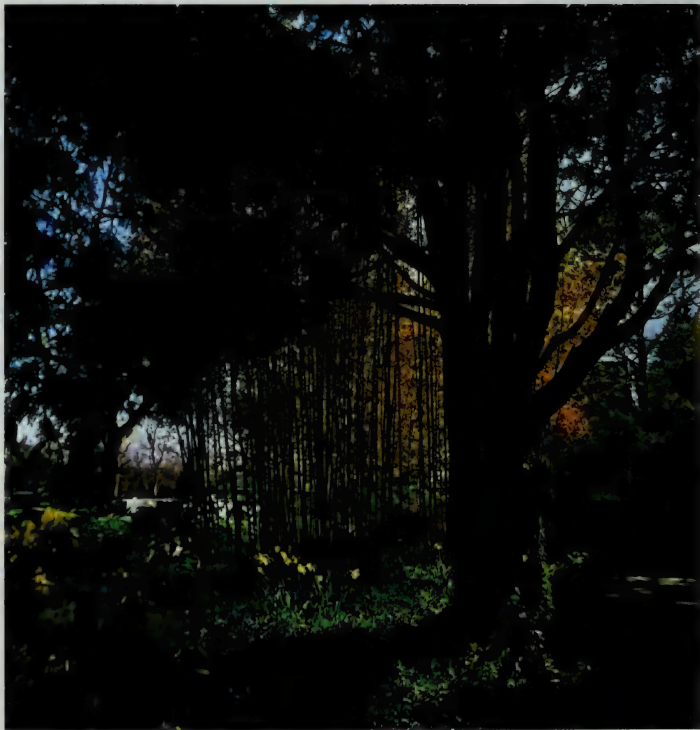
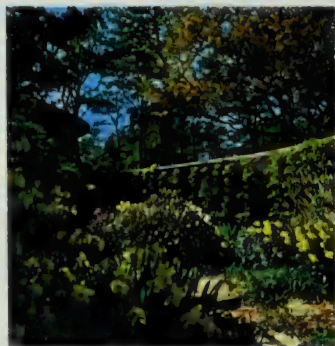
Construction took a year to plan, and two more years to complete. For practical reasons, the mud walls and thatched roofs of the Bantu original could not be duplicated on Long Island. Instead, the walls of the first two rooms to be built—the main house and the guest house—were made of poured concrete, with two layers of steel and a rough plaster surface. And the roofs were made of cedar shakes, stacked in depth to thicken them at the edges—a refinement current among the Indians of the American Northwest.

Under the conical roofs, the radiating beams of the ceilings are of

rough-sawn fir. Floors are of blue-stone flag or unglazed Mexican tile. Many of the essential fixtures, including stoneware bathroom conveniences and baked-clay light switches, are handcrafted. Strips from half a giant python's skin cover the doors of the master bedroom's clothes closet, and furniture ranges from handcut wooden chief's chairs to a Saarinen pedestal, and leather armchairs and sofas designed by Benjamin Baldwin. Countless ethnic artifacts and objects from the owner's private collection—which includes several thousand examples of antique and modern textiles from Africa and Afghanistan, from Java and Peru—contribute to the house's

extraordinary ambience. They are constantly being replaced by other objects from his collection, as the spirit moves him, and, in the words of a close friend and associate, "The Round House reflects Jack's endless travels and his genuinely 'global' nature. Like him, the house and garden are never at all static or dull."

From the outset the house was designed to include the normal quota of civilized amenities. In the course of time, and with the benefit of experience, Mr. Larsen has supplemented and updated these, most notably by his addition of a glass and acrylic conservatory along the garden-facing perimeter of the main house. The conservatory brings more light into



TOP LEFT: A tulip tree in bloom screens a view of the studio's terrace. ABOVE LEFT: A circular walled garden is a serendipitous enclave of espaliered pears in variety, dwarf rhododendrons, Binkie daffodils and Lenten roses. ABOVE RIGHT: A bamboo grove punctuates the ivy-clad pines, while rhododendrons and azaleas carpet the gentle terrain. OPPOSITE: Another walled garden is cultivated with a succession of crocuses, tulips, Oriental poppies and marigolds, exemplifying the dynamic nature of the Round House, where, like Mr. Larsen's many interests, all things grow and change.

the living area at the center, and it provides space for a sunken California whirlpool spa, where he can luxuriate in an atmosphere of flowering shrubs and geraniums. At present the studio, from which the loom has gone, serves as a summer living room for both host and guests. It is still, however, used as a study by Mr. Larsen, especially when he is preparing a new collection for his New York showrooms, or writing one of his books on weaving, dyeing, fabric-making—books that are among the most authoritative and useful contemporary sources of knowledge for anyone interested in these fields.

With its perceptible air of being even more a place apart than either of

the other two separate round rooms, the studio is an ideal workroom. Possibly it owes part of its calm and charm to the prevalence of neutral colors and muted tones. But in truth a general softening of color seems to have been one of the most noticeable changes to have occurred elsewhere in the house since it was first built. Outside, too, the vagaries of the local climate have faded the original Africa-inspired painted designs on certain terrace and garden walls. Whether or not that is an improvement may be a matter of opinion, but there can be no doubt at all about the beneficent effect of the far more significant changes that time and Mr. Larsen together have wrought in the

house's natural surroundings. Since building his house, the expert craftsman has inevitably mastered the techniques of gardening, also.

Snugly placed among groves of tall bamboo, sheltered by well-tended native trees and luxuriantly healthy native shrubs, linked to its immediate environment by low curving terrace walls and circular gardens that give onto alternating vistas of meadow and woodland, the Round House today is perfectly at ease in its Long Island setting. "I would gladly fly back from Bombay, simply to be able to spend the weekend at home at East Hampton," says Jack Lenor Larsen. And it would be extremely difficult to disagree with him. □





Architecture: Pierre Zoelly

PHOTOGRAPHY
BY ROBERT EMMETT BRIGHT
TEXT BY HELEN BARNES

AN IMAGINATIVE interplay of angles and curves lends sculptural grace to the house built by Zurich architect Pierre Zoelly for a businessman and his family. The setting in the hilly Swiss countryside has been artfully landscaped: The architect turned the structure away from the more predictable view of the nearby town, and creating a mood of romance and privacy, faced it instead toward the tranquil vista of distant mountains.

Carving terraces into the land, Mr. Zoelly fitted the house neatly into the natural slopes. "To the south, I have made a valley with a pond, and the entrance courtyard," he explains. Extending the views beyond the boundaries of the property, he created an exhilarating sense of space. In the

dramatic entrance sequence of pond and sunken courtyard, the original slope of the land is still visible, but it has been enhanced considerably.

The house is a contemporary composition in curving forms and horizontal and vertical planes. It appears to be a cluster of smaller buildings, with a sense of coziness and privacy. At the same time, it is, in fact, quite large and accommodates a great number of activities. The upturned concrete forms of the floor planes seem to scoop up space, while downturned overhangs create graceful canopies for individual rooms. Tall chimney pots and dignified curves are sculpted like the forms of Le Corbusier's church at Ronchamps.

Although his architecture can defi-



nately be called modern, Mr. Zoelly prefers not to limit himself to a particular dogma. If anything, he follows the teachings of Alberti, the Renaissance architect who divided architecture into the four elements of floor, roof, wall and opening; the choice of which of these elements to emphasize is the architect's prerogative. In this house, Mr. Zoelly has focused on the floor and roof, whose cantilevered curves seem to accentuate the window openings.

After completing his early architectural training in Switzerland, Pierre Zoelly came to the United States, receiving an advanced degree from Carnegie Institute of Technology, and teaching at Ohio State University. When it came time for him to

begin his architectural practice, he returned to Zurich, where he has been designing houses since 1946.

When designing a private residence, the architect says that, rather than concentrating on an overwhelming façade, he prefers to begin with an appealing interior atmosphere made up of exciting spatial relationships, ease of circulation, and the introduction of light from different sources. As a result, at first glance his houses may look smaller than they actually are. "Rooms as rooms, I find boring," he says. "It's their interaction that interests me." In this house, he has heightened the visual relationships among rooms by varying their materials and forms to correspond with their functions. He explains, "In this design, all

Architect Pierre Zoelly revised the contour of a hillside to create a suitable site for a residence he designed in the Swiss countryside. OPPOSITE: To shelter the sunken entrance court, the architect devised an artificial incline, with a pond and a sloping garden. ABOVE: The two-story structure's rounded chimney and curving forms are reminiscent of Le Corbusier's church at Ronchamps. Vines and flowering plants add the softening effect of hanging gardens.



the 'wet spots,' such as kitchens and bathrooms, appear to be closed boxes that receive light and air from above. These act as 'anchors' or 'roots' for the house. Between these boxes are the floating platforms of the living areas."

The interaction of public and private spaces is carefully considered. Mr. Zoelly remarks, "My client wanted one half of this house to be used for entertaining, and the other half for himself and his family. Therefore, I divided the house into two wings." This division is particularly evident from the exterior, where the graceful rhythm of the perimeter is reinforced by the contrast between the boxy massed forms of the two-story side and the stepped progression of the bedrooms as they spread out into a

low sweeping wing of their own.

The family wing, self-contained and private, includes a playroom and a number of bedrooms and baths. The more public wing, which occupies part of the upper floor, contains the living room, dining room, guest suite, and indoor swimming pool. The kitchen is the meeting point of the two. The upper level rooms overlook an outdoor terrace, providing both wings with a tranquil view, and allowing the house a chance to "breathe."

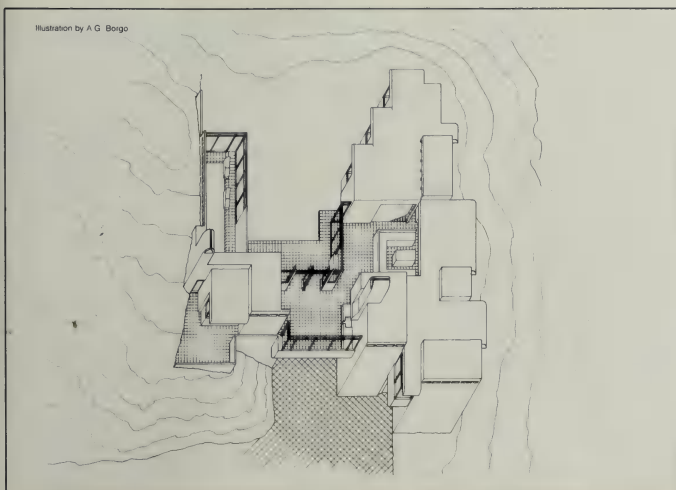
The architect is intensely enthusiastic about the design of kitchens. "The kitchen," he says, "is the commander's deck. All activities center there." In the midst of this kitchen is a work island, where the hostess presides. This room is separated from the

dining area by a bar, so that the hostess may join her guests for an *apéritif* without leaving her preparations.

Mr. Zoelly is fond of using simple, even austere, materials in his buildings. In this instance he used wood-grained concrete for the open framework, the roof, the floor planes, and the back wall of the indoor pool, which extends beyond the edge of the house to become a garden wall. Gray concrete has been a common medium of European modern architecture since Le Corbusier's time, and Mr. Zoelly has used it with uncommon expertise. Avoiding the pitfalls of unrelieved starkness, he creates sensuously molded shapes that give the industrial material an organic quality. Concrete is also



Illustration by A.G. Borgo



OPPOSITE: Seen from the entrance drive, strong forms of gray concrete are mitigated by gentle curves, large expanses of window and, near the roofline, a line of clerestory windows. ABOVE: The balconylike forms beneath the larger windows, and the overhangs above them, appear to gravitate toward each other, surrounding the windows protectively. According to the architect, when seen from below the upswept curves "resemble the hulls of old ships." LEFT: An axonometric drawing reveals the house divided into two wings. The simple spread-out area is devoted to family rooms; the smaller, but more concentrated, main section contains the public spaces.





OPPOSITE AND ABOVE: Extending expansively on a single level, a stepped procession of bedrooms, marked by molded overhangs, recedes with a stately and even rhythm. In the foreground, like the architecture with which they harmonize, the dark epoxy forms comprising Peter Haechler's *Family Group* '78 are complex geometric explorations. LEFT: Bedrooms on one side, and an indoor swimming pool on the other, embrace a tiled patio and a sweep of lawn.

made to create visual accents. It is sculpted to form the electrically heated chaises longues beside the swimming pool, and the cantilevered concrete slab that forms a bench in the entrance hall. In the bedroom wing, each room is punctuated by a cap of gently curved concrete roof.

"As I grow older," the architect reflects, "I become more scrupulous about detail." Evidence of his devotion to each aspect of the design is everywhere apparent, from the landscaping of the hillside, to the gentle curves that soften the façades of the house, to the texture of a wall, or the placement of a window to capture sunlight at certain times of day. It is a complicated house, and one in which elegance and care eloquently temper architectural precision. □

RIGHT AND OPPOSITE: The indoor swimming pool feels protected, yet affords a broad view of the garden. Built-in chaises longues, designed by the architect, are electrically heated and shaped to the body. BELOW: An open framework lends airiness to the Entrance Hall's oak stairway. BELOW RIGHT: The hooded fireplace in the Living Room incorporates a grill and an open hearth. OPPOSITE BELOW: An oak and stainless-steel dining table, designed by Mr. Zoelly, is sectional and foldable for maximum versatility. Another Haechler sculpture and a tapestry by Sarah-Louise Zoelly punctuate the prospect. OPPOSITE BELOW RIGHT: In the words of the architect, the Kitchen is "the heart of the house—the commander's deck."





THERE is a welcome warmth to this apartment high in New York's Olympic Tower—a warmth created purposely by French interior designer François Catroux to offset the angularity of the architecture, and the spectacular, but hard-edged, city view. It is the pied-à-terre of an international couple who wanted a luxurious haven in keeping with their homes in other parts of the world.

While M. Catroux was the design-



For a Manhattan pied-à-terre in the Olympic Tower, designer François Catroux created a luxuriously straightforward, architecturally oriented design that enhances a distillation of fine antiques from the owners' important collection. ABOVE: An alabaster sculpture by Armando Amaya and an elegant Sung stone figure contrast with the severe monolithic skyscraper beyond. RIGHT: An 18th-century

Chinese painted panel, lacquer-framed screens and the large low table contribute Oriental overtones to the Living Room's cosmopolitan milieu. FOLLOWING PAGES: Fabric-inset screens can separate the Study adjoining the living room, or slide away behind the mirrored panels. The cotton screen fabric and the wall and sofa suedecloth are from Clarence House. Silk velvet pillow fabric from Bruntschwig & Fils, carpet by Stark. The still life is by Cafissa.

ing force behind the apartment, the firm of Didier Aaron et Cie was also involved. Established in Paris for many years as a fine antiques company, it also offered interior design, and the dual concept was expanded when Didier Aaron's son, Hervé, opened a New York branch two years ago. The designers now associated with the company are Alain Demachy, who has been with the firm in Paris since 1950, Jacques Grange of Paris, François Catroux of Paris and New York City; and, formerly, Billy McCarty of London. It is an unusual organization, which gathers together under one roof creative people whose tastes, as Hervé Aaron says, "are of the same family."

He uses the Olympic Tower apartment as an illustration of the way in which the organization works: "You see, François sent the basic design from Paris, the full specifications, and Billy McCarty translated the design into construction. But we are more than technicians. We share the same tastes, and if a detail is missing, we can do it. We work well together. It's a team that has no problem finding solutions for good design. Perhaps it has to do with our varied backgrounds, our European connections. The Olympic Tower apartment was almost finished when we arrived, but there were still little touches to make—a mirror that was too high, the addition of some antiques."

Mr. McCarty points out that another major advantage of the arrangement is that whenever special craftsmanship or some distinctive material is needed, the group can draw from the best of three cities: London, Paris and New York. Insisting there is "no Didier Aaron trademark," M. Aaron describes François



The Old and New Harmoniously Joined

Antiques Enrich a Contemporary New York Apartment



INTERIOR DESIGN
BY FRANÇOIS CATROUX
PHOTOGRAPHY
BY JAIME ARDILES-ARCE







ABOVE: The brilliance of a Louis XIV cabinet in *faux-lapis lazuli*, "goldstone" and ormolu dominates a Living Room arrangement backdropped by mirror, which increases the sparkle, reflects glimpses of the pulsing city and vignettes the image of a strutting rooster by Goya. The unusual 17th-century Venetian chair, one of four, is upholstered in Clarence House fabric. OPPOSITE: In the Study, M. Catroux placed a Louis XVI *bureau à cylindre*, attended by a Directoire chair attributed to Jacob, directly in front of a window wall—an unexpected architectural diversion. Pairs of Louis XV chairs, an 18th-century Chinese painted panel, and Régence figural *chenets* in bronze and ormolu extend the antique splendor.

Catroux as a "kind of chameleon—he has phases." "It's good when a designer changes," explains Mr. McCarty. "One's eye does change, and we don't like 'recipe' decoration."

In the early 1970s, for example, François Catroux was known for his extravagantly modern interiors. He has now moved full circle to Neo-Classicism and shows a fondness for Roman frescoes, false marbles, colored moldings in the manner of Pompeii, patterned carpeting, softer lights and lots of objects. "He never used antiques much in the past, but now he does," says M. Aaron. "He thinks they give an environment warmth and a timeless quality."

In the Olympic Tower apartment there is a clear dichotomy between new and old. While the apartment has some fine antiques and the overall feeling is sumptuous and elegant, there is nevertheless a functional and contemporary aspect to it. Curiously, this contemporary element is subtle and deals more with concept than with specific pieces. For instance, the seating is low and modular and the furniture arrangement is not static.

But it is the use of space that best expresses the apartment's contemporary aura. There is no feeling of separation, and one area seems to flow into another smoothly. The study, for example—the space "stolen" from the next apartment—is graciously attuned to the other living areas, with its sofa serving as a guest bed. "François has a good sense of volume," says M. Aaron. "He creates logical, handsome spaces. For instance, he could have closed off the study and made it a separate room. Instead, he made it part of the living room, with two panels that slide out." The subtle contemporary feeling is



The owners have donated antiques to Versailles and to the Louvre, and they still own many fine pieces.



apparent even in the antiques in the apartment. In the past, the owners have donated their antiques to Versailles and to the Louvre, and they still own many fine pieces, several of which François Catroux chose for this particular apartment. Indeed, the owners once had one of the largest and most impeccable collections of French eighteenth-century furniture in existence. "The kings of France would have been quite comfortable in most of their rooms," says Mr. McCarty in explanation. But both he and M. Aaron feel that such collections are unrealistic today and that the maintenance of antiques of that caliber is overwhelming. "You become custodians of your possessions. It requires almost constant maintenance and three resident curators. Everything has to be humidified, and restorers must be on hand."

Thus, the antiques chosen for the Olympic Tower apartment, while serious, do not overwhelm. For instance, there is a Louis XV table, and there are two Louis XV chairs. Even though they are in the grand manner, they become almost contemporary statements. And the same is true of other antiques in the apartment: eighteenth-century Chinese panels behind the sofa; a large rolltop desk that is late Louis XVI; and four late-seventeenth-century Venetian chairs.

Hervé Aaron describes the mixture of elements used by M. Catroux as "a bit of serious French, a bit of Oriental and a bit of frivolity." Then he adds, "For me, you see, a Biedermeier secretary or an English game table is decorative, not serious."

"That is, of course," says Mr. McCarty with a smile, "actually a very chauvinistic point of view." □

—Mary Merris

ABOVE: A Louis XIV cartel clock, in tortoiseshell, bronze and ormolu, exhibits the rich combination of materials and excellence in craftsmanship that distinguishes the renowned collection, much of which has been donated to museums. The clock, and a similarly conceived companion piece, a barometer on another wall, share a pronounced dimensional quality. OPPOSITE: A large paneled screen, upholstered in the same cotton fabric used elsewhere in the Bedroom, serves both as a headboard and as an architectural element. The complementary fabric is the same cotton without its floral overprint. A Louis XV painted chair, part of a set, and Louis XVI commode and table enrich the eclectic mode.





Art: Gateways to the Sea

TEXT BY STERLING HAYDEN

SOME YEARS AGO I was standing for the first time in the Turner wing of the Tate Gallery, hard by the London River. Rain—thin, mean, insistent rain—was slanting down through the murk overhead, while Big Ben majestically tolled the hour.

And so it was that standing there stunned by Turner's magic, I suddenly thought that if anything could be more enchanting than seaports themselves, it could only be paint-

ings of seaports, for in this wheel-sick age of ours, seaports seem all too vulnerable to the brutal impact of progress, so-called. The elegance and style of most grand old seaports have all but vanished now, and a truly inspiring seaport is hard to find.

Later that day, with twilight falling fast, I found myself, not for the first time, strolling downriver. Sharp gusts of wind pounced on my umbrella. Traffic thundered. But I

plowed on toward the middle of the Tower Bridge. A warm sensation was glowing in my gut, fired in part by Turner, in part by the thought that, within seconds, my gaze would be consumed by what is, to your unregenerate waterfronter, one of the most spellbinding vistas known to saltwater: The Pool of London.

I swung around, and the scene struck home and I smiled—before me, a Kingdom of Shipping, of light-



OPPOSITE: *Bateaux, coucher de soleil, Rouen*, Camille Pissarro, 1898. Oil on canvas; 21¼" x 26". Influenced by Seurat's theories of Optical Mixture, Pissarro captures an impression of a sunset's diffused light enfolding a busy harbor. Acquavella Galleries, New York.

ABOVE: *Dutch Shipping in a Harbour*, Abraham Storck, circa 1660-70. Oil on canvas; 25¾" x 30¾". Luminous hues accompanied by spirited delineation chronicle the humor and habit of maritime activity as a Netherlandish way of life. Richard Green Gallery, London.

ers and tugs and coasters with, looming high above old warehouses, a quorum of deepwatermen in from the far side of where the sea-pavement ends. Raucous gulls shot headlong down the wind. Winches whined. Pawls clanked. Through misty, layered atmosphere, gantry cranes maneuvered, each with a flashing of lights and warning bells piping. And it brought to mind Claude Monet's *Le Bassin de Londres*, a

work I've long thought remarkable in that it captured a hardbit working port, in spite of its proximity to the handsome precincts of London herself, just a few miles upstream.

Across the channel and up the Seine, into that region shaped by history, lies what more than one historian has termed "a port-that-almost-was": Rouen. But if some fickle fate decreed that Rouen would never become a

Gallic equivalent to the Port of London, this did not prevent Camille Pissarro from painting, in 1898, the pulsing and evocative *Bateau, coucher de soleil, Rouen*. But I, for one, am hard pressed to regard the scene as slumbrous. Escaping steam—to say nothing of the glory and the drama of that sunset—work arm-in-arm to convey one thing to the viewer: Those vessels will soon be outward bound—bound seaward on the ebb.



LEFT: *Docks at Matinicus Harbor, Maine*, George Bellows, 1916. Oil on panel; 20" x 24". Bellows, a former pupil of Robert Henri, combines a sunlit clarity of structure with a painterly richness in his commitment to forthright realism. Coe Kerr Gallery, New York.

OPPOSITE: *Dunkerque, l'entrée du port*, Eugène Boudin, 1889. Oil on canvas; 18¼" x 25¾". Working directly from nature, Boudin records the transitory climatic effects of sea and sky in a vast range of delicate tints. Galerie Robert Schmit, Paris.



LEFT: *Le Port de St. Tropez*, Paul Signac, 1901. Oil on canvas; 51½" x 63½". Meticulously rendered harmonies in Pointillist technique transform this lively port into evanescent splendor. Marlborough Fine Art, London.

OPPOSITE: *La Voile blanche*, Raoul Dufy, 1906. Oil on canvas; 22½" x 28¾". Attracted to the abbreviated forms and radiant spectrum of Fauvism's emotional expression, Dufy positions a triangular sail to contrast with the fluid motion of the surrounding sea. Galerie Robert Schmit, Paris.





ABOVE: *Le Bassin de Londres*, Claude Monet, 1871. Oil on canvas; 19¼" x 29½". Subtle tonal gradations imbue this work with a limitless atmospheric vista, presaging Monet's momentous entry into the first Impressionist Exhibition of 1874. Richard L. Feigen & Co., New York.

OPPOSITE: *Le Port de Capri*, Giulio Cervi, 1883. Oil on canvas; 31¼" x 23½". Docking at a fabled isle, a fashionable group of voyagers awaiting a holiday adventure is aptly described in the tradition of the 19th-century Romantic School of painting. Aveline & Cie, Paris.

To many among us there is no port like a small port. Away with your cacophony of whistles and winches and the lowering vision of dockside slums and brothels. Better the crystalline sight of spruce-clad rocky headlands, waving mustard weed, and taciturn fishermen not about to be found, dead or alive, anywhere near great cities. George Bellows must have felt this, capturing on canvas a slice of the proud life known to your true Down Easter, where they snatch a seagirt livelihood from islands as barren as Matinicus in Maine.

If ever I should transit the Pearly Gates, I would hope, before taking my idolatrous ease, to seek out Abraham Storck and shake him by the

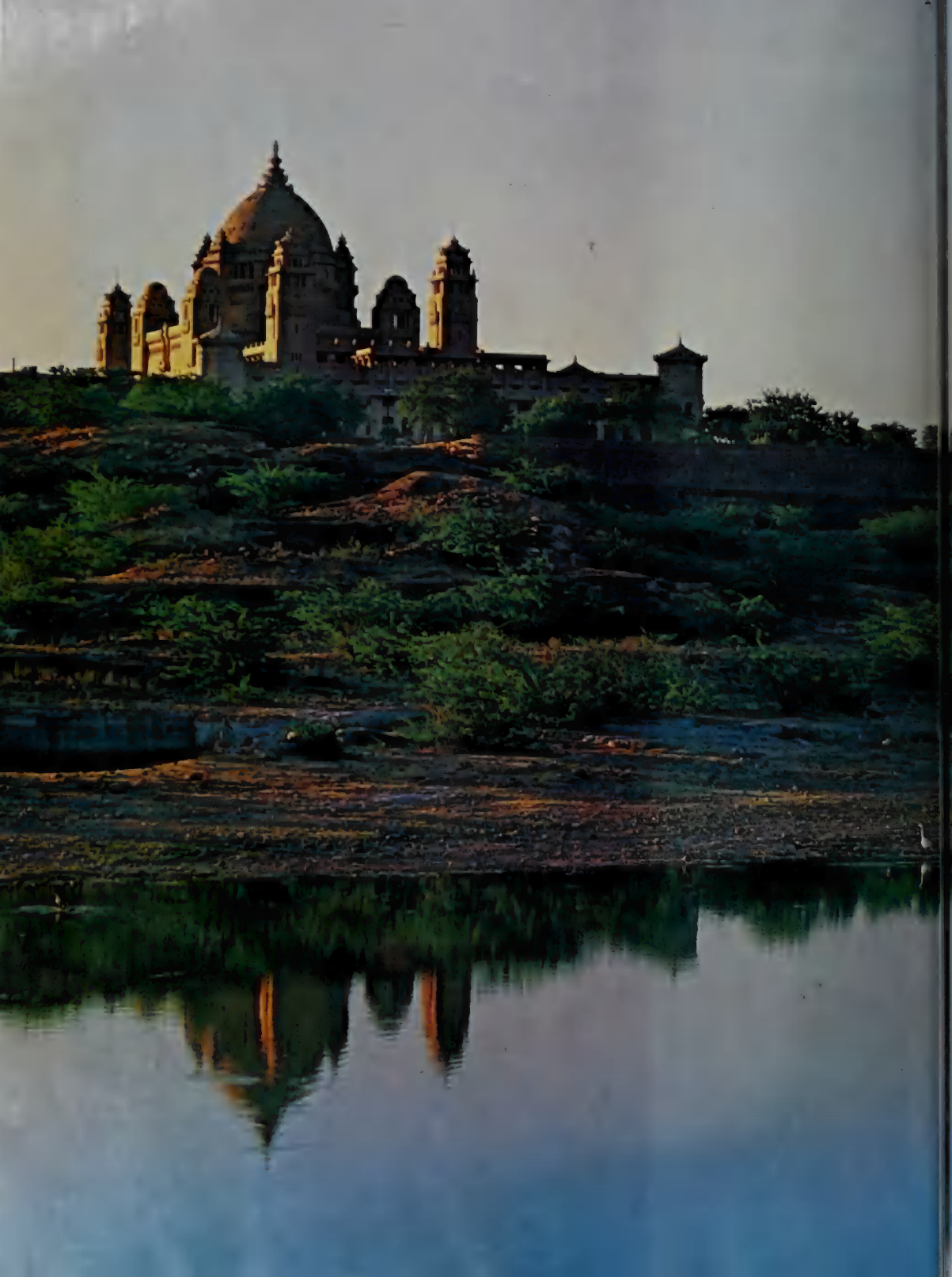
hand for, if nothing else, his work *Dutch Shipping in a Harbour*, which touches me where I live, perhaps because certain strong vibrations tell me the harbor in question is Dordrecht; the "Dort" beloved of who knows how many artists, writers, and waterfronters without portfolio. Time was when this transcendently delightful riverfront port (I speak only of its foreshore) was the primary shipping center of the Netherlands. Today it is, inexorably, being worn down by high-rise flats, tourist-inspired bistros and here and there a Jolly-Tar-type blasted boutique. Storck, however, or so I choose to think, shows the way it was. A sailing vessel is a most splendidly subtle and elusive example of man's applied ge-

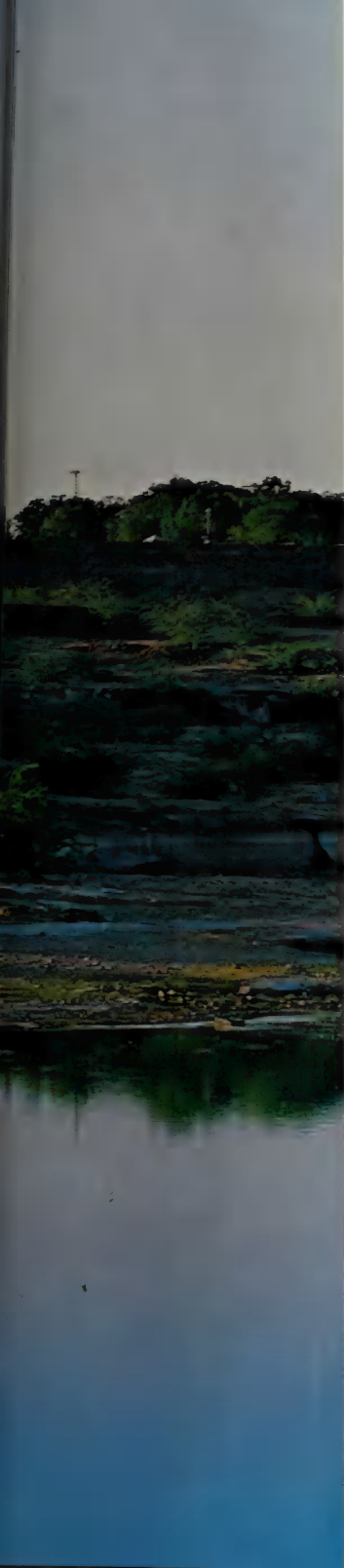
nius. Few indeed have been—and are now—artists capable of making us feel we are there, however faraway and long ago "there" just might be.

And to again invoke, if I might, my aforementioned thought in the Turner wing of the Tate, one has only to consider M. Paul Signac's *Le Port de St. Tropez*, or for that matter, Giulio Cervi's *Le Port de Capri*, to sense the havoc wrought by the passage of the years. For both Capri and Saint-Tropez, these heedless fast-buck days, do, in all truth, remind us of nothing so much as unincorporated, down-spiraling ersatz Disneylands (no hard feelings, Bambi, and Mickey the Mouse, who knows

continued on page 160







Splendor at Jodhpur

The Jazz Age Palace of Maharaja Sir Umaid Singh

PHOTOGRAPHY BY DERRY MOORE
TEXT BY GAVIN STAMP

THE BRITISH RAJ in India may have gone with a whimper, but some of the princes made more spectacular exits. Right through the 1930s and 1940s the maharaja of Jodhpur was engaged in building a colossal and luxurious new palace that rivalled *Viceroy's House* in New Delhi in size. Its well-preserved interior presents astonishing examples of the decorative styles of the early 1930s.

Jodhpur was the old state of Marwar—"Land of the Dead"—one of the Hindu Rajput states whose princes retained their independence under British rule. The capital was the city of Jodhpur, founded in the fifteenth century below a towering rock on which is situated the old fort and its palaces. By the beginning of this century these old palaces were too small and inconvenient for the style of life led by the maharaja.

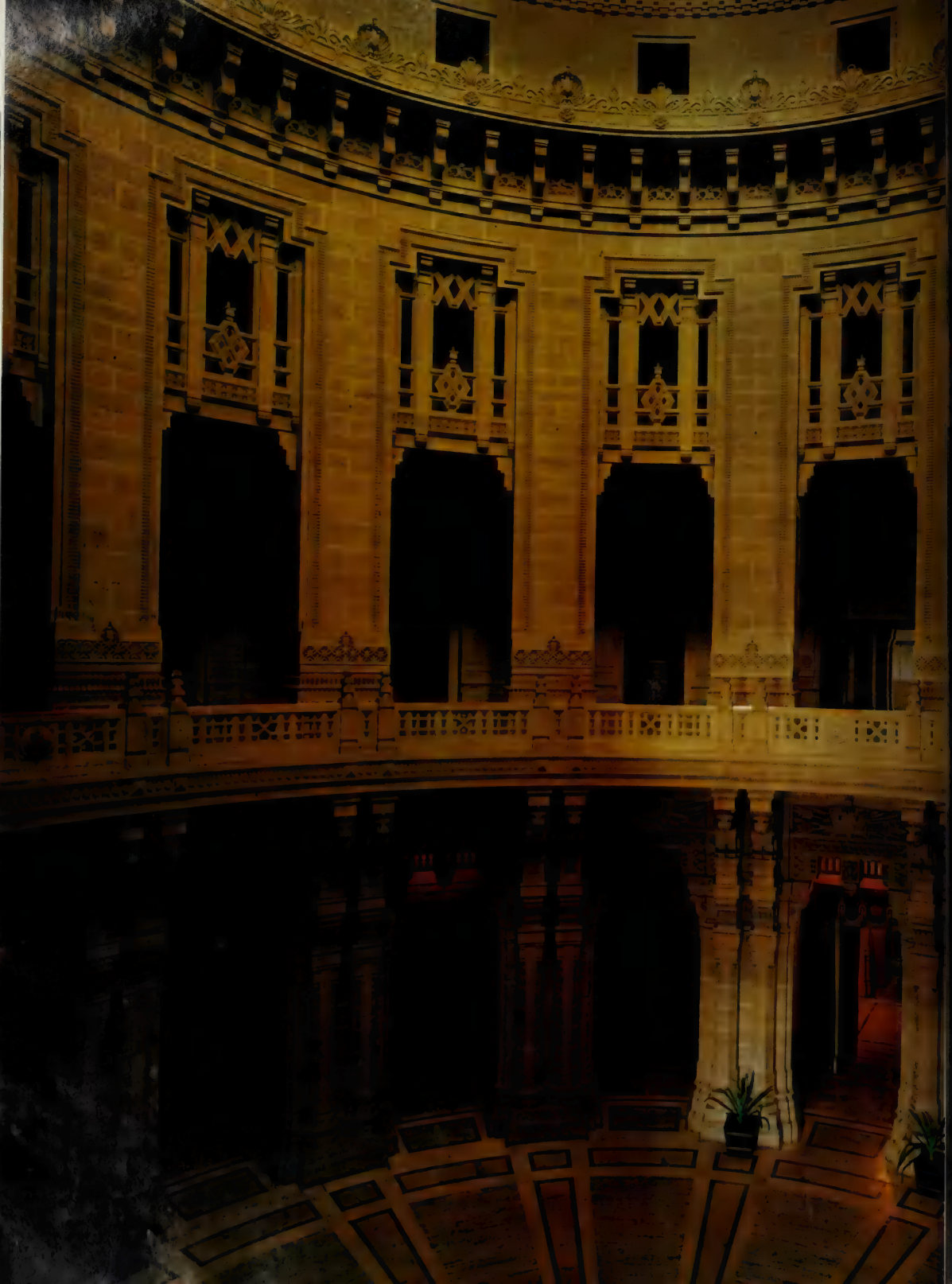
The stability imposed by the British Raj prevented the princes of India from ruining themselves through constant warfare between their fortified cities, and allowed them to accumulate immense wealth. Many of them, strongly influenced by Brit-

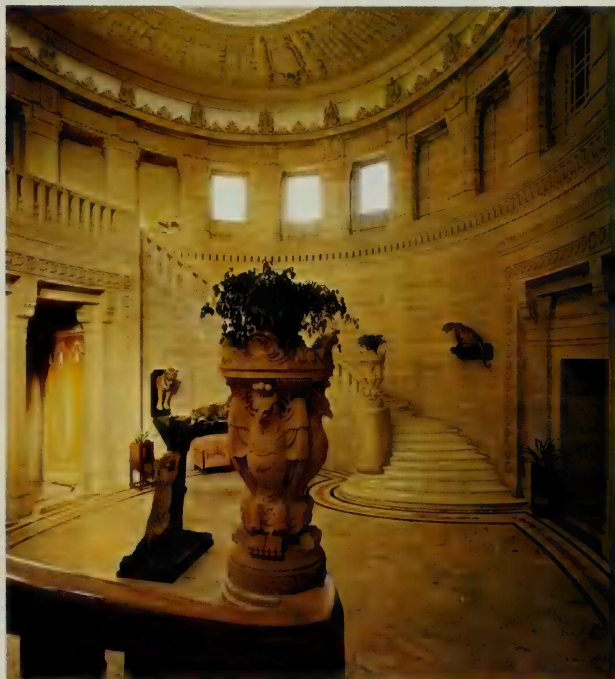
ish ideas of civilization and progress, spent their fortunes on modernizing their states as well as on themselves. But, fortunately, Westernization only went so far, and some of the most interesting of the princes combined a touching enthusiasm for the latest fashions and inventions of the West with all the pomp and splendor of an Oriental potentate. Gleaming limousines and luxury trains existed alongside the feudal power.

One such ruler was Maharaja Sir Umaid Singh, who undertook to build his new palace in 1929 as part of a public works program to relieve the distress caused by a famine. He also was obsessed by airplanes. He founded the Jodhpur Flying Club and encouraged private aviation in India, but such Western novelties had their dangers: Maharaja Hanwant Singh was killed while piloting his own plane very shortly after succeeding his father in 1947.

A site was selected for the new palace on another outcrop of rock, one hundred feet high, southeast of the old city: Chittar Hill. Propriety and tradition demanded that the palace be placed on the highest point of the hill, despite the difficulties this imposed. Soil for the gardens had to be brought from over a mile away, and the rock broken by blasting, to give root space for the trees. A narrow-gauge railway was put down to carry the cream-colored Sussagar

Rising from the austere semiarid landscape of Rajasthan, the Umaid Bhavan Palace, residence of the maharaja of Jodhpur, evokes memories of the halcyon days of the British Raj. Designed by English architects and commenced in 1929, the romantic structure atop an outcropping of rock near Jodhpur exhibits an essentially classical form with applied, not integrated, Hindu details.





LEFT: Beneath a great dome, the circular Central Hall serves as the architectural focus of the vast symmetrically organized building. At once opulent and severe, the stone rotunda resembles both the apse of a cathedral and the central court of a mosque. ABOVE: The Beaux-Arts character of the design is reinforced by the oval Grand Staircase adjoining the central hall; newel posts are adorned with falcons carved in the Gothic style. The creamy Sussagar sandstone was brought to the site by specially laid railway.

sandstone to the site, and a landing field for aircraft was laid out.

The maharaja's English architects were Messrs. Lanchester and Lodge, with G. A. Goldstraw as resident architect. Henry Vaughan Lanchester (1863–1953) was chiefly known in England for the work carried out in partnership with E. A. Rickards. Lanchester & Rickards' pioneering Edwardian Baroque buildings included Cardiff Civic Centre, Deptford Town Hall and Methodist Central Hall in London. But Lanchester had a considerable practice in India in his own right, both as architect and town planner. In 1912 he sat on the commission that advised on the site of the new capital of New Delhi; he laid out new areas of Madras, Lucknow

and Rangoon and designed the United Provinces Council Chamber building in Lucknow and the Birkmyre Hotel in Calcutta.

The *Umaid Bhawan Palace* is clearly the work of a European and is reminiscent of many early-twentieth-century formal public buildings. It is planned symmetrically, in the Beaux-Arts tradition. North of the domed circular hall is the staff court; to the south, the zenana court. The dome dominates the composition, but around it are flanking towers that create a romantic skyline and do much to relieve the vast bulk of the building. For the palace has frontage of over seven hundred feet, and the architect has, in the end, failed to treat it other than he would a law



Its well-preserved interior
presents astonishing examples of the
decorative styles of the 1930s.



LEFT: The streamlined curvilinear forms in the reception area of a Guest Suite were inspired by the luxury ocean liners whose popularity paralleled the conception of this last great Indian palace. Hanwant Singh, heir apparent at the time, collaborated on the décor with Polish designer S. Norblin, who also executed the colorful stylized painting. ABOVE: The Throne Room indicates that Eastern tradition, as well as Western innovation, was lavishly served. Symbolic paintings, also by S. Norblin, backdrop the throne, and the chairs for visitors, who were required to remain always lower than the ruler.

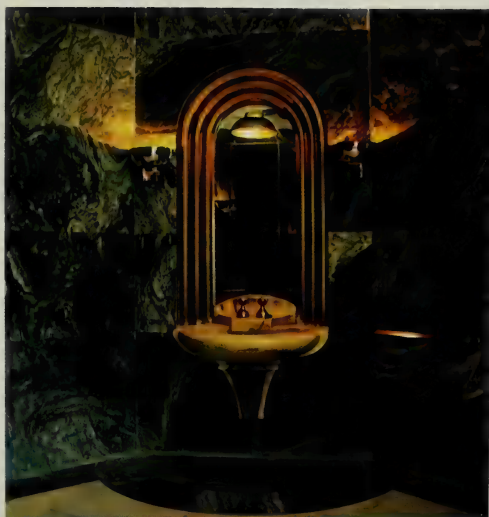


court or a town hall. Its monumental, crisply cut stone façades have a clean arrogance that is most impressive.

However, the usual Anglo-Indian "Indo-Saracenic" manner was not chosen. Since Rajasthan had not been long under Muslim domination, a Hindu style was selected by the architects. But the style is not like the usual Indian building, for it is applied to a system of articulation that is clearly Classical. The addition of Hindu details does not prevent the oval Grand Staircase and the circular Central Hall from having the French Beaux-Arts character beloved by early-twentieth-century English architects. The whole design is clearly indebted to *Viceroy's House* in New Delhi, but Lanchester had none of Lutyens's skill in fusing East and West. Here the Oriental detail is applied, not integrated harmoniously into the architecture itself.

The maharaja must have felt that the big public rooms in the palace were not very domestic, for he turned to another firm for some of the interiors. Many of the private and guest rooms in the building reflect another side to the 1920s and 1930s with their Art Déco and Jazz Modern styles. These are what one might expect from a bright young maharaja who liked airplanes and speed. There is a streamlined sitting room with rounded corners, exaggeratedly upholstered furniture and all the features of a style reminiscent of a cocktail bar on an ocean liner, and very like the original 1930s interiors of the BBC building in London. There is a swimming pool with the walls decorated like the sea; an astonishing marble-lined bathroom and a guest bathroom with a modernistic mural of an Art Déco lady gracefully astride a tiger.

Alas, the interiors were never finished. World War II interrupted shipments from Britain, and the remainder of the furnishings were destroyed. Lanchester was probably pleased; he cannot have liked this style, and when the completed palace was published in an architectural journal in 1950, no mention was



OPPOSITE: A chrome-banded bed, in the style of Emile Ruhlmann, rests on a curved platform in a Guest Room, backdropped by S. Norblin's acid-etched black glass fantasy. Many more of these stylistically au courant Art Déco interiors were never completed as planned; shipments from England were thwarted by the events of World War II. TOP AND ABOVE: Sumptuous in its simplicity, a Guest Bath is richly veneered in onyx and marble and shaped with curved mirrored niches and sleek Art Déco fittings; wall sconces with indirect lighting were recent inventions at that time.



made of the jazz age interiors. In fact, by 1950 the heady days of palace building were over. Maharaja Sir Umaid Singh was dead, and an inde-

The maharaja of Jodhpur's private railway carriage emulates the understated Edwardian luxury of its Western counterparts. Camphor glass sconces illuminate the delicate marquetry of the mahogany paneling and the stand-up bar with humidor for fine cigars. The royal train, made in England in the 1920s, now takes travelers on excursions across the Great Indian Desert to Jaisalmer, a remote city near the Pakistan border.



pendent India had little love for princely follies. The Umaid Bhavan was used first as administrative offices; now it is a hotel, with the present maharaja living in one wing. Declining fortunes, however, have not affected its appearance at all.

Here is none of that poignant decay that so many Indian palaces have to offer. The Umaid Bhavan defies time in all its municipal perfection and stands as a gracious memory of the grandeur of the past. □

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continued from page 95

KAGAN



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dreams are made. It was one of those apparently irrational gestures that abound in her life and serve to keep Mlle Sagan eternally young.

In any event, it is more to the point to describe, not so much the houses in which the famous writer lives, but rather, the way she lives in them. Feeling diffident about being a chate-laine, she seems to prefer the role of invited guest in her own home. A certain reluctance to own possessions, coupled with a charming indolence and a love of the unexpected, prevents her from giving herself over completely to being a homeowner. By way of illustration, she is never exactly certain who might be staying in the country or when someone is expected, and a housekeeper looks after the needs of her many guests. Some of them, in fact, have developed proprietary rights about what they consider to be "their" rooms, and oddly enough they have that sense of ownership Françoise Sagan herself seems to lack. Many is the time she has arrived in the country, in the middle of the night and exhausted, and searched in vain to find an empty room in her own house.

Certainly this casual approach explains the incessant movement of furniture from Paris to the country and back again—all according to whim and mysterious needs. In any event, the constant interchange does give the houses in which Mlle Sagan lives a definite kind of unity, however unconscious and unpremeditated. She has no special compulsion to decorate her houses in any preconceived way. Certainly at the beginning it was necessary to redo the old house in the country from top to bottom. The original architectural character was maintained, although certain small areas were made into modern bathrooms. Bedrooms and living areas open off long pleasant corridors, and Mlle Sagan chose the furniture in a more or less haphazard way. She gathered antiques from country shops, listened to sugges-

ons from her friends and basically
lected only what she herself found
tractive. From time to time, of
urse, she has great bursts of en-
gy—changing the paintings, replac-
g the fabrics and preparing the
âteau for a new, if similar, role in
er life. It is fascinating to find that
t unconscious sense of bourgeois
ctitude has made her select furni-
re and accessories that give the
pression of having always been in
e house and of continuing to be
ere permanently. Her reluctance to



named by the luxuriant allée, the chateau
appears as a vision of peaceful permanence.

decorate" has, paradoxically, pro-
duced a very real sense of place.

At Equemanville it is enough that
e sweet scent of grass comes
rough the long windows, that the
outdoors seems to enter the house
self and that she can give herself
ver to dreams and reveries. Here in
e salon, which was never exactly
eant to be a salon, her son and
children of friends have scattered
les of mechanical toys. And there a
ano provides music for informal
ancing in a small abandoned riding
ng just outside the house.

For Françoise Sagan, the country
house is, in essence, a huge green bed
to which she can tumble and re-
charge her energies. And, in a curi-
ous and charming way, it is almost
actly like the house in Paris—both
ivate worlds of her imagination. □



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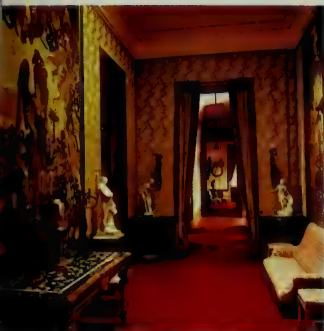
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illuminated manuscripts, miniature and musical instruments are numerous enough to require their own books.

Just as the sheer quality of the art Waddesdon puts the spectacular in perspective, so Mrs. de Rothschild impresses and disarms with her generous simplicity. The oldest living member of the Rothschild family, she has often had reason to recall the words of her friend Lord d'Abernon upon hearing that she and her husband had inherited the manor: "Waddesdon is not an inheritance, it is a career." There is no trace of sensationalism as she reflects and talks with complete authority about Waddesdon's past, present and future. Conversation ranges easily from memories of Miss Alice or a royal visit, to the technicalities of lighting, to wall fabrics and adaptations of décor and layout essential for the visiting public. Only a very few alterations have been made: "A huge heavy curtain kept out the drafts from the passage in the old days," says Mrs. de Rothschild, explaining that the passage is the broad linking gallery where the family used to sit in the evenings, accentuating Baron Ferdinand's eighteenth-century concept of the separation between state and private apartments. But that heavy draped curtain was a fine and rare Gobelin tapestry which now hangs in more suitably respectful circumstances, leaving the drafts to play in the passage, and gently vexing the spirits that so contentedly maintain the family ambience. She speaks of the complexity of repositioning the furniture after World War II, when it had been removed for safe-keeping, not only from bombs but from the reach of one hundred evacuee children who were sheltered at the manor. In spite of memories and photographs, how to find the exact original position of each piece of furniture? A solution presented itself. "We discovered that after all these years of storage, the great carpets still had vestigial pressure marks where chairs, commodes and tables had stood for so many years before."

This penetrating attention to detail has been part of Waddesdon's story from the beginning. The same Rothschild energy, drive and effectiveness that went into assembling the works of art were also lavished on making Waddesdon a house like no other. The estate itself was very much a Xanadu concept for Baron Ferdinand. He bought the 2,700 acres from the duke of Marlborough in 1874, after falling in love with the area while out riding. He brought water and a railway line from fourteen miles away, and literally



The Bedroom Corridor, adorned with a Brussels tapestry, shows Waddesdon's domestic, private side.

moved the top from a dominating hill. The wild landscape was hacked, cleared and carved into parklands, avenues, shrubberies and flower beds. When terraces, aviaries and even fountains by Girardon, the Sun King's sculptor, followed. Teams of sixteen Percheron draft horses, specially imported, pulled the massive mature forty-year-old trees into position.

In 1897, the creator of Waddesdon wrote, "May the day yet be distant when the weeds will spread over the gardens, the terraces crumble into dust, the pictures and cabinets cross the Channel or the Atlantic, and the melancholy cry of the night-jar sound from the deserted towers." James de Rothschild, by his gift to the nation, and Mrs. James de Rothschild, by her energy in maintaining standards that are unique in the world, have calmly advanced that date into eternity. □

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Hubert Robert, *An Egyptian Fantasy*, signed, dated 1760, and inscribed *Roma*. 25 x 37½ inches.

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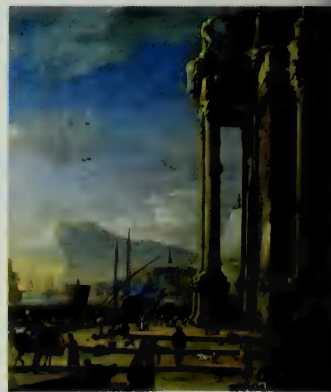
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ART: THE SEA

continued from page 144

damn-all about the lives of river rats). It is, I suggest, not exactly an easy thing—the contemplation of these Mediterranean havens. Where are we bound and what is it we are doing? What is this price we pay? Oddly enough, Eugène Boudin's *Dunkerque, l'entrée du port*, has, even to this day, something within it that can, upon a proper occasion, yield at least some sense of connection with the past; for I well recall a night less than a decade ago when, sauntering through that selfsame channel town—somewhat



Port Scene with Classical Ruin (one of a pair), Jan Baptist Weenix, circa 1655. Oil on panel; 11" x 9". Richard L. Feigen & Co., New York.

under the influence of hot water and Pernod—I saw before me, reeling against the low-flying cloud wrack—a Soviet-sponsored three-mast barque, while within the façade of a jumping juke-boxed bar, trawlermen and draggermen seemingly still managed to throw off the unmistakable aura of those "that go down to the sea in ships." For which, that night, I thanked them, for they, all unknowingly, are the sovereign legates of the seaports and the shore and the gut-walloping quais of the world from which we are sprung—along with the work of those artists who somehow found it within themselves to silently stand at their easels. □

While remaining a chronic waterfronter, Sterling Hayden is writing a book on vagabondage.

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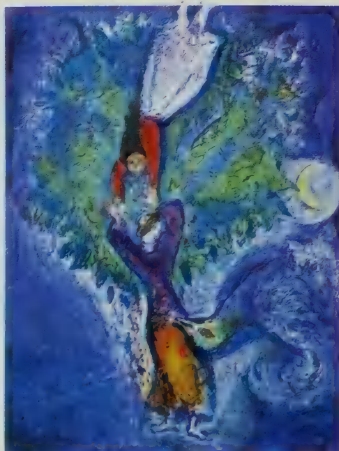
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INTERNATIONAL ART MARKET

The Rewarding Pursuit of Prints

By Howard L. Katzander

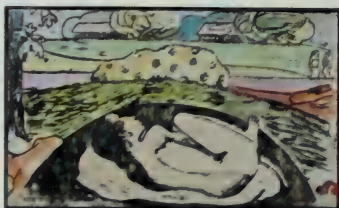


Old master, 19th- and 20th-century prints are highly sought after. LEFT, ABOVE, RIGHT: Chagall's *Four Tales from the Arabian Nights* sold for \$85,000. The portfolio consisted of twelve lithographs, three shown, signed, numbered 66/90.

PRINTS have always provided a fascinating and viable entrance into the art market for those with a hunger for beauty who prefer not to collect initially in the medium of oils. Many an important collection of paintings started with a few prints carefully chosen, cautiously sold to trade upward and improve the collection, until finally a venture into the more valuable fields seemed appropriate.

Posters have always been attractive to the young. If they are acquired as published by art galleries, designed and illustrated by the artist whose work they advertise, they may very soon increase in value by substantial increments. Peter Stone, author of several successful films and musical comedies, began buying posters when he was a struggling writer on the fringes of the theater. He had them appraised and gave them, as a collection, to the Museum of Modern Art, which valued them at \$98,000. Most of the posters had cost him well under \$100.

That is the bottom line of the print market. At the top, prints by such



Gauguin's *Manao tupapau—elle pense se revenant* was auctioned by Sotheby's, November, 1979.



Les Amaryllis brought \$14,500 at Sotheby's. Numbered 18/75, signed by Georges Braque.

artists as Picasso, Toulouse-Lautrec and others regularly bring prices over \$100,000. One of Picasso's most famous prints, a linoleum cut called *Buste d'une femme d'après Cranach*, sold a few months ago for \$85,000 at Sotheby Parke Bernet, a record for any linoleum cut; *La Minotaure*, an etching, went in the same sale for \$125,000. The prints in that sale, a landmark event, brought a total of just under \$2,000,000. Prices of prints by Edvard Munch, the Norwegian, also have soared. His *Madonna*, a hand-colored etching, brought more than \$100,000 at a sale in Switzerland.

Art periodicals these days are crammed with advertisements for prints that are mass-produced by houses that have prospered due to the popularity of the medium. They offer "limited editions," but often do not say what the limit is. Their artists generally are unknowns, and the technique used is seldom explained; whether they are printed on an offset press or on some mass-production adaptation of the silk-screen process is

continued on page 166



China Garden

What a lovely and lively awakening! But this is only one of the 21 different designs in four or five colorways and correlated fabrics that really make a statement for you. The Warner Screenprint Collection, Volume V, has great flair and flourish but always in exquisite taste.

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society, it also provides the sort of exhilarating driving experience that automotive enthusiasts have all but given up for lost.

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Yet, the 320i (with 5-speed standard transmission) delivers an impressive [25] EPA estimated mpg, 36 estimated highway mileage and, based on these figures, an estimated mpg range of [383] miles and a highway range of 551 miles.

(Naturally our fuel efficiency figures are for comparison purposes only. Your actual mileage and range may vary, depending on speed, weather and trip length. Your actual highway mileage and highway range will most likely be lower.)

And, while the BMW provides as long a list of luxury items as one could sanely require, its luxury is purposefully engineered to help prevent driver fatigue.

Vital controls are within easy reach; the tachometer, speedometer and ancillary instruments are well-marked and easy to read.

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Its exceptional responsiveness and handling characteristics give it the ability to avoid accidents as well as merely survive them.

All in all, in a time of lowered automotive expectations, amidst increasing mediocrity, the engineers at BMW have actually improved the BMW.

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continued from page 162



Last November Sotheby's showed *Die Einsamen*, by Edvard Munch. It was made from a woodcut.

not divulged. Considering the fact that a "limited edition" of 5,000 prints are offered for around \$200 or \$250 each, for a gross return in the range of \$1,000,000 or more, it becomes clear why so many companies have come on the scene producing such prints.

Obviously, their relation to fine art is a tenuous one, at best. The strictest definition of what constitutes a print that is acceptable as fine art is that the hand of the artist must be the controlling factor in the production of the edition. The great printmakers drew directly on the lithograph stone, or etched their plates or cut their linoleum themselves. Their editions often were as limited as 10 prints, and they seldom produced more than 250. Yet this cannot be taken to mean that every edition over that amount falls outside the limits of fine art. Picasso's famous etching *Le Repas frugal* was produced first under the eye of the artist in an edition of fewer than 30 prints. Then a Paris publisher, Ambroise Vollard, bought the plate, published an edition of another 27 prints, then had it strengthened by facing it with steel so he could print an additional edition of 250 copies. Finally, a Berlin publisher produced a plate from an original of the Vollard second edition and published some 2,500, which were distributed to subscribers of an art magazine. What must be remembered, however, is that this was Picasso, the print was a very famous one, and prints from each succeeding edition sell in a descending value. The



In the same auction was Toulouse-Lautrec's *Clownesse assise*, a lithograph printed in colors:

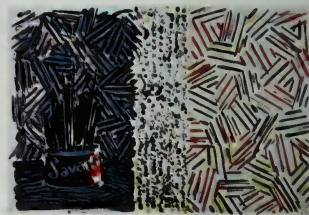


A lithograph of Renoir's *Enfants jouant à la balle* sold at Sotheby's in February, 1979, for \$21,000.

prints from the original edition bring more than \$100,000 on the market, the Vollard prints around \$30,000, and the last printing around \$5,000.

The market for old master prints is a whole other story. For one, the number of dedicated collectors is much smaller, perhaps under 1,000. Color prints bring the big prices in the modern print marketplace, but in the old master marketplace, the subtle details of black and white, of line and shadow, are what give a print its appeal.

Picasso's etchings are the exception



Jasper Johns's love for primary colors is reflected in his *Untitled*, 1977, auctioned by Sotheby's.

here. His great black and white prints like *Le Repas frugal* and *La Minotaure* series vary with each inking of the plate and are judged in the marketplace by the subtlety of tones. The price range for Picasso prints, with a high of more than \$150,000 for *Le Repas frugal*, is seldom received by even the rarest old master prints.

Old master etchings can vary widely from one state to another as the artist added or removed various elements from a plate in the search for perfection. One very famous etching, *Christ Presented to the People*, produced by Rembrandt in seven states, showed in the first state a throng looking up at Christ and Pilate. In the seventh state, the multitude was gone and in its place was a wall with two vaulted openings representing the gates to the prison.

In buying prints today, it is important to know something about the artist; whether the print is from the original edition; how many prints were pulled from the original stone or plate or other reproduction device; the number of the print in the series; and whether the original plate was destroyed in order to prevent the issuance of any bootlegged editions.

The best way to be assured of all of this is to buy from a reputable dealer, one who handles all periods and who is likely to be fully cognizant of the pitfalls of the print trade today. His stock is also likely to include prints that even someone who is just beginning to collect art will be able to comfortably invest in with confidence. □

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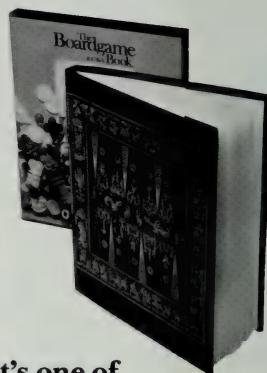
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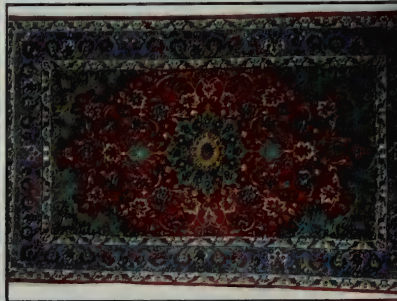
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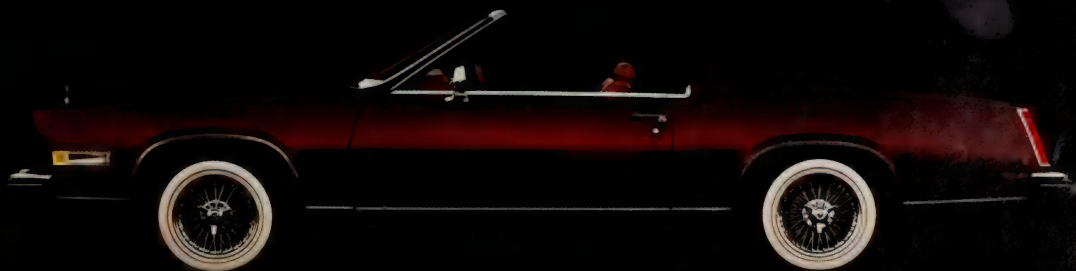
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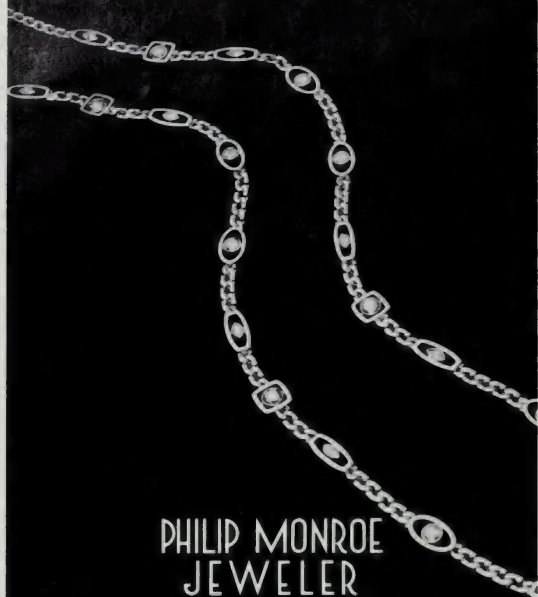
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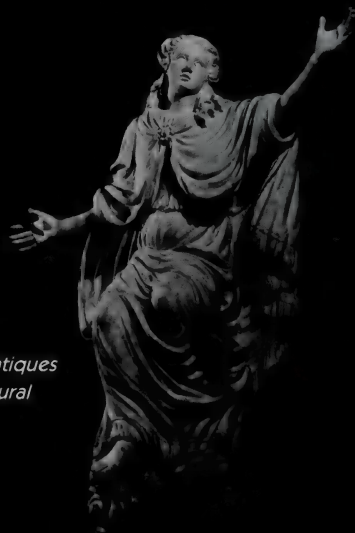
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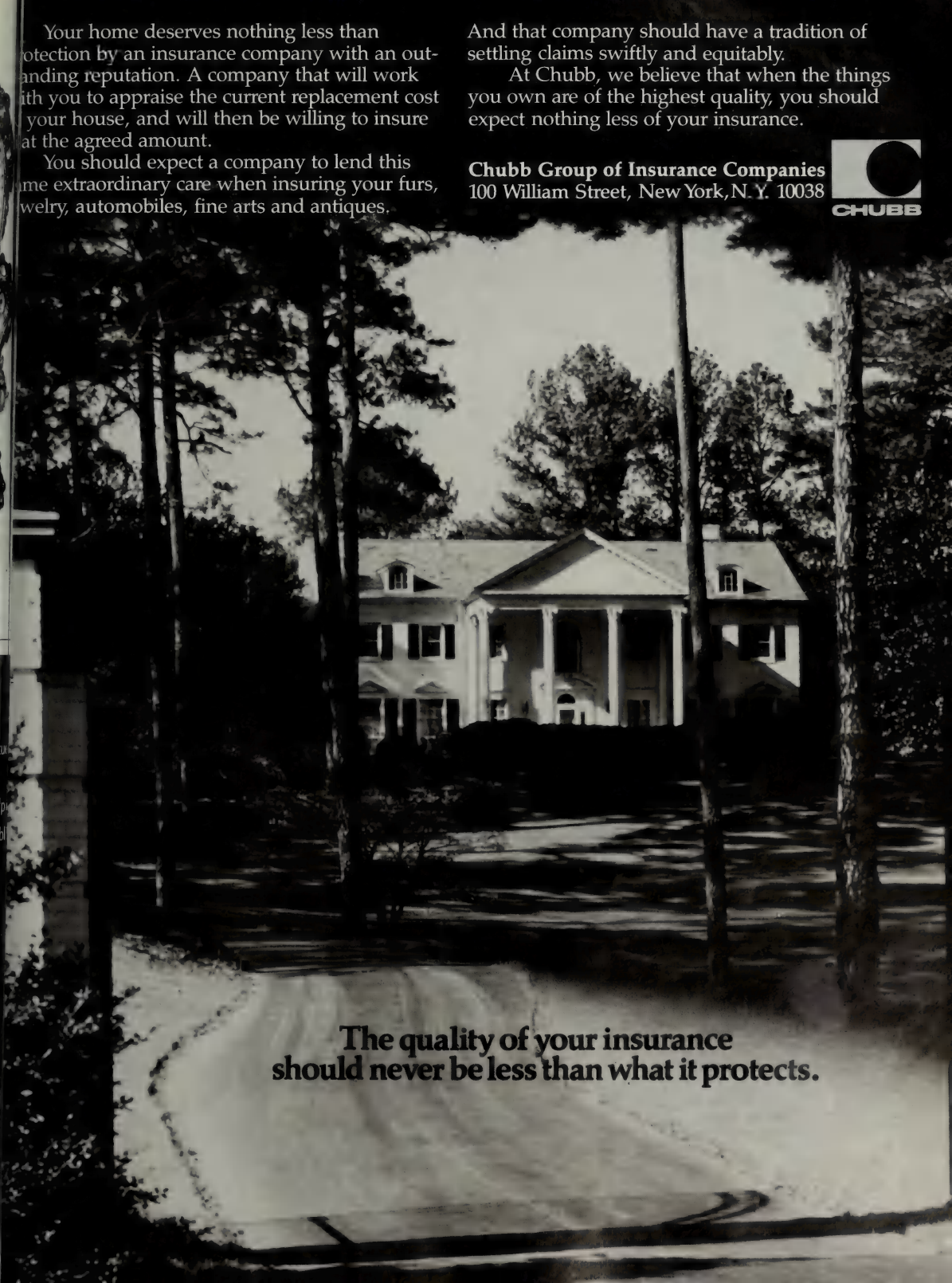
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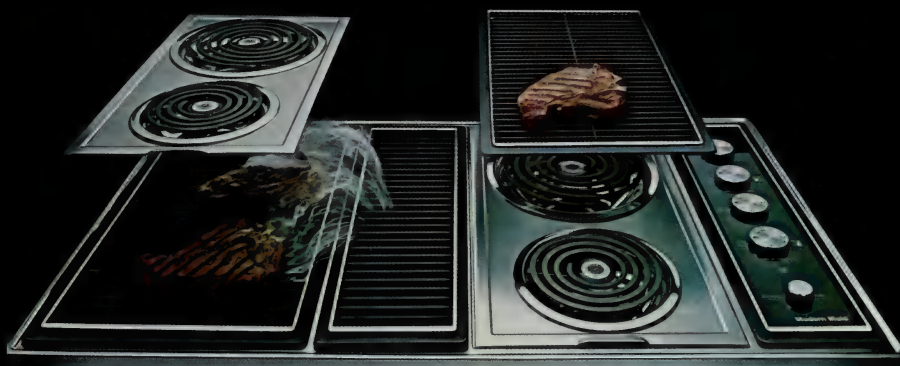
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ANTIQUES NOTEBOOK

An Interview with Alastair Stair

By R. Everett Rutherford

FOR COLLECTORS of antiques, the important block on East Fifty-seventh Street in New York City is that which runs from Madison Avenue to Park Avenue. On it, dwarfed by new office buildings that have taken over the sites of shops that no longer exist, there remains a handful of dealers who have resisted the encroachment of progress and still occupy what once were nineteenth-century private homes. One of these is Alastair Stair, who has that block of Fifty-seventh Street well bracketed: On the north side, at Number 59, he has Stair & Co., a firm that has done business in fine English furniture since 1912, with five floors of exceptional eighteenth-century pieces. Almost directly opposite, at 42 East Fifty-seventh Street, he has The Incurable Collector, a shop that deals in more decorative furniture and objects. Though his shops are well staffed on both sides of the busy thoroughfare, Mr. Stair pops back and forth from one to the other, threading his way through jammed taxis and trucks as the exigencies of his trade require.

In Search of a Table

One of the antiquaire's challenges these days is created by the great shortage of Sheraton two-pedestal mahogany dining tables. There was a time, not more than five years ago, when such tables were not so difficult to find. Some of the families who enjoyed gracious dining rooms were moving into more efficient modern apartments, where tables that could seat sixteen or twenty-four or thirty-two were inconvenient. So there were plenty of large tables, and few buyers.

Not so today. Duplexes and triplexes in Manhattan, and estates in Virginia and Pennsylvania, Long Island and Westchester, are in demand. The need to furnish them, added to the usual pressure from American col-



At Stair & Co., Alastair Stair holds an English pottery piece by Obadiah Sherratt, circa 1770.



Ivory and ebony banding defines an Anglo-Indian mahogany bureau-bookcase, circa 1750.

lectors, has sent the prices soaring.

"English furniture has always been less costly than any other antique furniture," says Mr. Stair. "And so much of it has been well preserved in all the stately homes of England. It was not as elaborate as French furniture, nor so rare as fine American cabinetry, so it has always been undervalued. But in the past year, prices for such pieces have increased 30 to 40 percent.

"Two-pedestal Sheraton dining tables, a style that we used to sell two years ago for \$6,000, now sell for about \$16,000 in the United States. We specialize in dining room furniture; we have lots of sets of chairs and twelve or fourteen sideboards, but I can't keep a two-pedestal dining table in stock, which is very bad. You can't easily sell a sideboard and a set of chairs unless you have a table to go with them.

"I go to England perhaps five times a year, and on my last trip I couldn't buy a single table—they were so high in price," he recalls. "But when I came back, I heard from four people to whom we had sold dining tables in past years: One table was sold for \$600 in 1924, and the owner was calling to ask if we would buy it back; the table was in Pittsburgh, so all we asked was whether it was in good condition. She was amazed at what we paid her for that table, but it was worth the dollar cost to us in pounds in England, if we had wanted to sell it there."

Collecting English Furniture

"Our period is the last half of the eighteenth century," the dealer explains, noting that "after about 1820, dining tables became heavy and coarse. Now the demand is for earlier periods: Queen Anne pieces are very much in demand. In England I bought a set of eight Queen Anne chairs—a real find; you're lucky to discover a set of two, or occasionally, four. They were covered in the original needlepoint and were very rare. I put those chairs in the window in the condition in which I found them, and sold them within a couple of weeks for \$85,000."

Mr. Stair says that in the United States there are far more collectors of important English furniture than of American pieces. "If I had a fine Chippendale cabinet, I could think of thirty or forty people who would purchase

continued on page 174



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it," he says. "English furniture stands up well to usage and time."

The American approach to collecting fine furniture is very different from the English approach, Mr. Stair contends. "Americans often don't realize how difficult it is to buy fine antiques. They come in looking for a specific piece, perhaps a sideboard, to stand in a specific place against a specific wall. Whereas in England, a couple may come in and say they love a particular piece, perhaps a lowboy; then they go home to see how they can move things



At Stair & Co., a 1710 Queen Anne walnut side chair features an unusual shaped splat back.

around to make room for that lowboy, because they feel they must have it."

About 10 percent of the stock in the company's English location, Stair & Co. on Mount Street in London, is shipped out of the United States. Mr. Stair tells of a pair of chests for which a buyer could not be found here; he sent one to London and recouped his cost for the pair by selling it there.

Competition in the United States is shrinking, the dealer observes. "We used to have about a dozen competitors in New York, but now there are only two or three. The others have disappeared; in part because the rising

continued on page 176

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ANTIQUES NOTEBOOK

continued from page 174

cost of doing business in New York made it exceedingly difficult for some firms to exist profitably. This is really a family business; my father started it in 1912, in England and here, simultaneously. It's a difficult business for a young person to enter. I don't know what's going to happen when I retire."

And what does he think about the pressure from the auction houses?

"There is, of course, competition from Christie's and Sotheby's," says Mr. Stair. "I left bids on twenty pieces in the Sonnenberg sale, and we were



Lattice inlay decorates a fine Sheraton mahogany writing table, circa 1795; from Stair & Co.

outbid on all but two. Ben Sonnenberg was a showman, but I know of several collections in New York that are ten times as important as his was, some of which I put together years ago.

"I know of one collection that cost the owners around \$500,000 nearly fifty years ago. The objects are superb: pairs of chandeliers, paneled rooms, sets of chairs. There is a room of eighteenth-century pine paneling, which we put into their Park Avenue apartment in 1934—a magnificent room—worth, I would think, at least \$200,000 today. They have pairs of satinwood commodes, and a pair of chandeliers that are almost entirely original. The owners shun publicity, and won't let their pieces be shown, although I've asked to borrow them for exhibitions. Since they are elderly people, I think their collection will come on the market in a few years."

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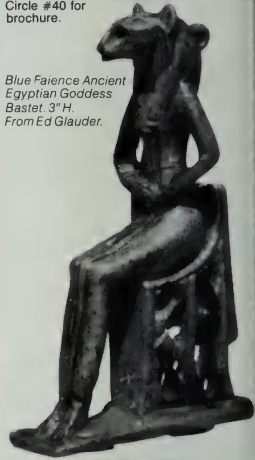
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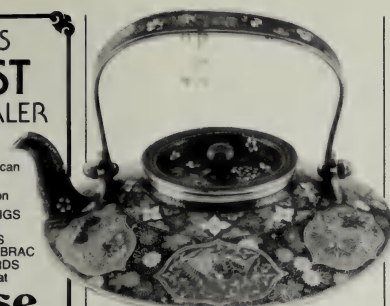
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Chasing the Southerly Sun

By June R. Gader

FOR THOSE who live in climates with chilly winters, places such as Bermuda, the Bahamas, Palm Beach and the West Indies tend to hold a particular fascination. There are some remarkable properties available in these areas, and I cannot imagine a better time of year than the winter, in which to explore these opportunities for seeking and finding the southern sun.

Harbour Island, The Bahamas

Runaway Hill is its name, and if that conjures up visions of the past, it is not far off target. There are secretive sandy paths here, leading through dense palm groves down to a sparkling sea. The house is on a hill and nearly hidden from the sea by palms and hibiscus, by jasmine and bougainvillea and oleander. Yet this secluded property on seven acres is very close to Dunmore Town, which has been a winter resort since the late 1700s, a place where musical get-togethers still are held every evening in the inns and resort hotels; a place where people gather for picnics and boat trips, fishing and sailing and water skiing. And if you prefer more sophisticated pleasures, Nassau is only fifty miles away.

The twelve-room Bahamian Colonial-style house is set back from the road, accessible only by a long private driveway. Built in 1947, it is painted pink, to match the fine-sand beach that stretches for 3½ miles below it. Ten separate terraces, verandas and patios overlook the bay and the Atlantic, and Eleuthera can be seen in the distance. In the tropical tradition, all rooms are extremely large and airy. The living room, with its fireplace and black and white tile floor, is thirty-six feet long. The dining room, with slanted beamed ceiling, has a planter/divider running the length of its twenty-six feet, separating dining and bar areas. The rooms are so spacious



Palm Beach's Casa di Sogni, seen from Intracoastal Waterway, recalls a Mediterranean villa.

that the residence was last used as a private club, and the large kitchen is outfitted with a commercial range and three sinks. The screened pantry has two freezers and three refrigerators.

There are six bedrooms on the ground floor, most with private porches or gardens; also, an array of service rooms—office, laundry, linen room, liquor closet and storeroom. Upstairs are two bedroom suites with decks. There is a thirty-foot freshwater pool set in a terraced slope overlooking the ocean. Offered fully furnished for \$325,000 by Sotheby Parke Bernet International Realty Corporation, 980 Madison Avenue, New York, New York 10021; 212/ 472-3465.

Palm Beach

If your vision of Palm Beach is one of sprawling mansions with fantasy touches, on palm-bordered estates by the sea, *Casa di Sogni* could be an image of your vision. Its manicured lawns and formal gardens stretch from the palm-lined beaches of the Atlantic Ocean to the Intracoastal Waterway, with 125 feet of water frontage on each side, and with dockage for small craft. The pink stucco Mediterranean-style villa, with pillared and arched loggias

and red tile roofs of different heights, looks like a small village, when seen from the air. The fantasy touches include a tower with picture-book views of the sea and of Lake Worth. There is also a central atrium with travertine floors and a fountain. Surely, if Palm Beach is the place where you choose to seek the sun, this is one way in which you might enjoy living there.

From the entrance hall, with black and white marble floors, steps lead down to the music room, with its high vaulted ceiling and tall French doors. Just beyond are the pool and the lush gardens. The living room, separated from its enclosed loggia by archways, is a grand expanse of Spanish-tile floors, a large fireplace, and floor-to-ceiling doors that lead to the atrium. Also on the ground floor are the large dining room and kitchen, as well as three bedrooms. The two master suites, with sundeck, are on the second floor, as are the servants' rooms. A spiral staircase leads to the tower.

Every Mediterranean detail is perfect here—the allée of roses, reflecting pool and rock garden. *Casa di Sogni* is a perfect setting to enjoy the luxuries of the past. Tucked between the Intracoastal Waterway and the Atlantic Ocean, it affords maximum privacy. It is as though a historic villa had been transplanted to this balmy Florida site. The property is being offered for \$1,500,000 by A. Parker Bryant, Inc., 320 Peruvian Avenue, Palm Beach, Florida 33480; 305/655-2424.

Soufrière, Saint Lucia

Here is a quite unusual combination: a gracious contemporary house, one of the few private residences designed by Max Abramovitz, who designed Lincoln Center in Manhattan; plus a remarkable island hillside setting of royal palms, banana and breadfruit trees, overlooking a panorama of



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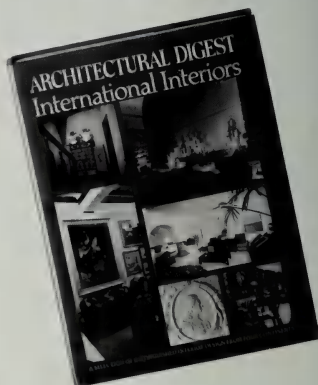


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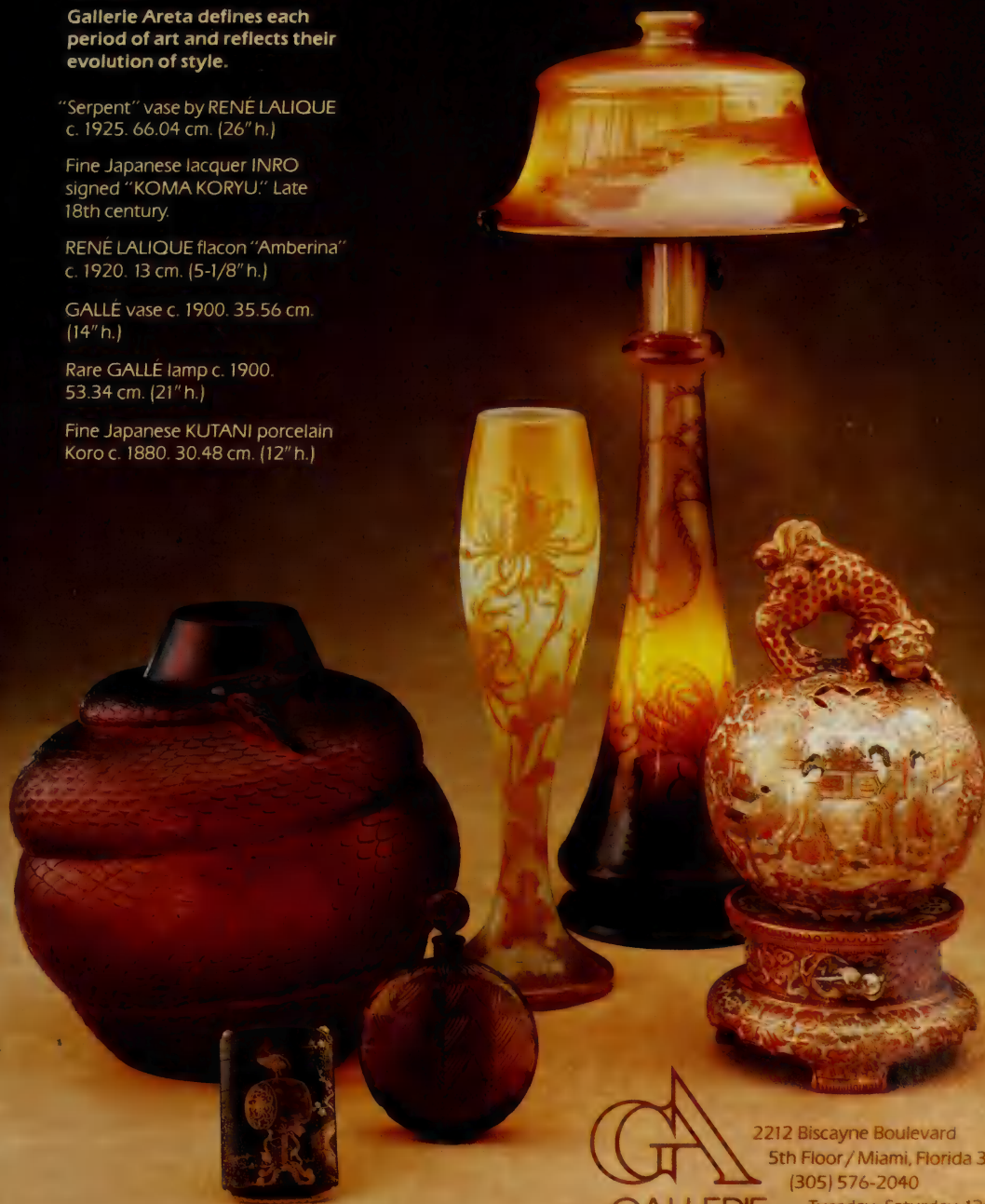
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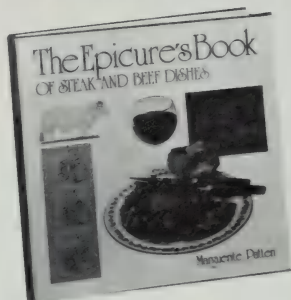
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INTERNATIONAL PROPERTIES

continued from page 182

mountains and sea. The design of the house is completely compatible with the setting: Expanses of glass and louvred walls welcome in all of the outdoors, letting in the gentle breezes; deep brown greenheart wood, cedar and fine stonework complement nature's beauty; and some of the main living areas have double- or triple-height ceilings to match the drama of the incredible views. The house, tucked into a hillside, giving it privacy, is within walking distance of the Anse Chastanet Hotel and the village.

Tuckers Town, Bermuda

If you are addicted to the sun and to golf, Bermuda is a perfect spot. The nearly 1½-acre property in Tuckers Town on which *Casa del Cerro* is located is just three hundred yards from the first tee and clubhouse of the exclusive Mid-Ocean Club. The "house on the hill" is situated so that play on the course can be watched in privacy. Terraces surround the house, and the central terrace, partially enclosed, traps sun and warmth even on breezy days. The views are of the Atlantic and



Surrounded by terraces, *Casa del Cerro* sits in stately elegance on 1½ acres in Tuckers Town, Bermuda.

The main house, in addition to its large living room, dining room and indoor/outdoor terrace and deck areas, includes two master bedroom suites, which open onto private gardens, and a fully-equipped ultra-modern kitchen, with adjoining pantry, maid's room and bath. There is also a partially finished area, which could provide one or two additional bedrooms or studies, and a carport. A separate gardener's cottage completes the list of structures on this seventeen-acre property with its own private beach. It is available fully furnished. The housekeeper, considered the finest cook on the island, has worked for the former owner for many years and could continue to do so for a new owner. The property is \$195,000, from Franklin McCann, E. F. Hutton & Co., One Battery Park Plaza, New York, New York 10004; 212/742-6718.

the town of St. George's, on the other side of Castle Harbour.

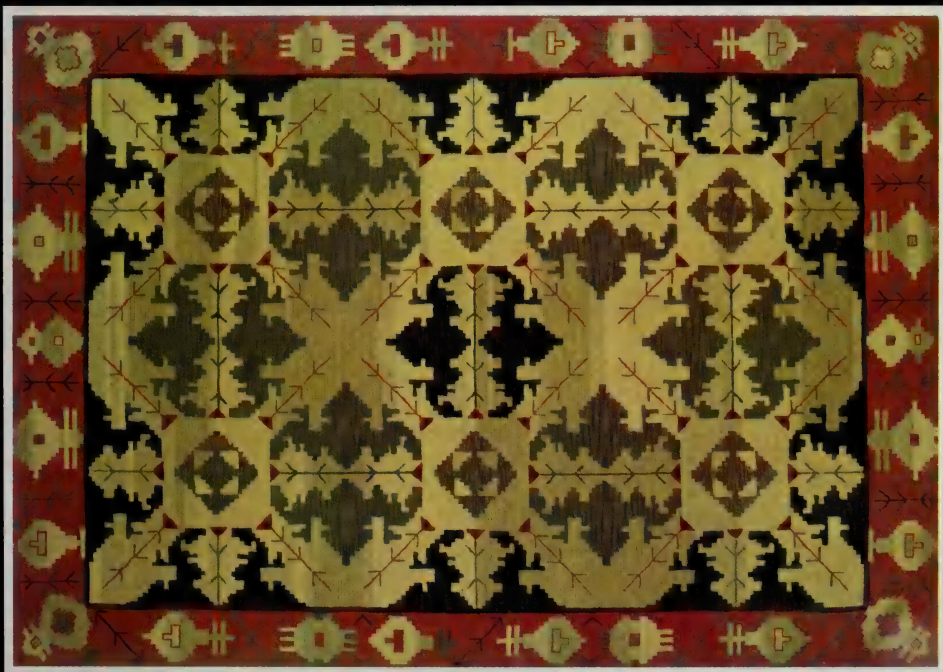
The fourteen-room house, of modified Mediterranean style, has a spacious living room opening out to a terrace. It also connects to the indoor dining room, where steps lead to a sunken solarium and a long glass-walled gallery. Seven double bedrooms and five baths also open to the gallery, and some have private outside entrances as well. All rooms have air-conditioning and heating units, and the living room has a large fireplace, so that even the occasional chilly day can seem cozy. On a lower level is a complete two-bedroom apartment; also a large laundry and ample storage areas. This golfers' paradise, minutes from some of the world's finest beaches, is \$500,000 from Illustrated Properties, 450 Royal Palm Way, Palm Beach, Florida 33480; 305/655-5551. □



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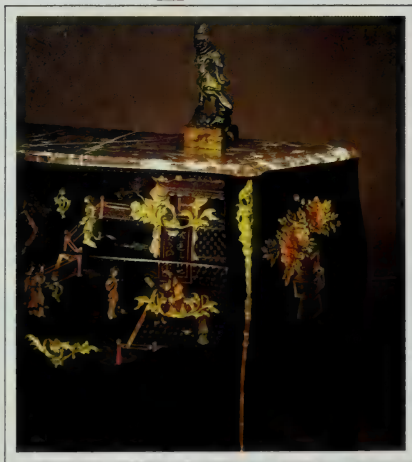
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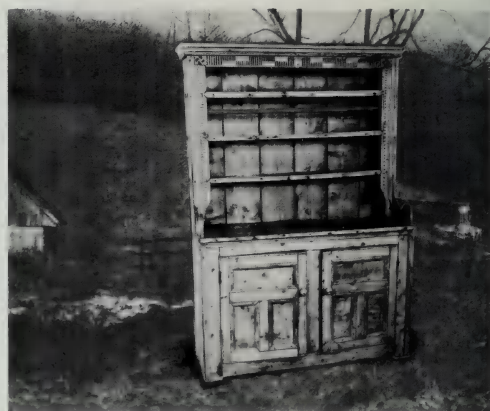
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The Wright Style

By Charles Lockwood

"I AM A GENIUS. I AM A GENIUS." Frank Lloyd Wright, who was more than an internationally acclaimed architect, often whispered this to himself. A great figure on the American and international scenes, he was considered brilliant, egotistical, outspoken—often idolized, always controversial.

Frank Lloyd Wright was the most famous American architect of the twentieth century. During a seventy-year career, which spanned the late 1880s up to his death in 1959, Wright designed some of the best-known buildings in America: the "Prairie Houses," which complemented their Midwestern setting with strongly horizontal lines and earth-toned materials; the Edgar J. Kaufmann, Sr. residence, *Fallingwater*, perched over a waterfall in the countryside south of Pittsburgh; and New York City's Guggenheim Museum, with its spiral ramp wrapped around a central light well.

Although Frank Lloyd Wright has been dead for over twenty years, his designs remain as popular as ever. Witness these recent books. If anything, his work has become more admired and relevant in the past few years. Wright's buildings were ahead of their time in offering distinctive solutions to space and energy problems, and his overall approach to time, people and place is particularly attractive to postmodernist thinking.

Frank Lloyd Wright, His Life and His Architecture, by Robert C. Twombly; 444 pages, with more than 150 illustrations. John Wiley & Sons, New York, 1979.

Frank Lloyd Wright wrote about his own life in *Autobiography*, but it doesn't tell the full story and oddly enough is not always accurate. He claimed that he was born in 1869, but school records show it as 1867. Robert C. Twombly, a professor of history at City College of New York, has overturned



Frank Lloyd Wright, the internationally revered architect, left his mark on all he touched.

myths Wright perpetuated about himself, including the notion that he was a social outsider. Actually, Wright led quite a conventional life with his first wife, Catherine. After their marriage in 1889 they lived in the fashionable Chicago suburb of Oak Park, joined all the right clubs, kept expensive horses and bought new-model cars. In *Frank Lloyd Wright, His Life and His Architecture*, Robert C. Twombly doesn't just correct erroneous stories, he sug-



Wright in drafting room at Taliesin with apprentices Bob Mosher, Edgar Tafel, Wes Parker.

gests reasons why Wright wanted to change certain details of his life.

Twombly skillfully weaves together the story of Wright's personal and professional life, and shows how the two sometimes affected each other. This is a fresh way of looking at an architect's work, and it is something architectural historians seldom do. Wright built only a handful of houses during the 1920s because, Twombly suggests, serious personal and financial problems hampered his artistic creativity and his ability to get things done. His insecurities and anxieties in turn affected these designs. Buildings like Aline Barnsdall's impregnable-looking neo-Mayan *Hollyhock House* in Los Angeles were "carefully thought out essays into solitude and isolation . . . a kind of psychological escape into architectural fantasyland."

Robert Twombly has written the definitive Frank Lloyd Wright biography. This book is insightful, meticulously researched, coherently laid out and indexed, and well illustrated with over 150 black and white photographs, some of them never before published.

Apprentice to Genius, Years with Frank Lloyd Wright, by Edgar Tafel; 228 pages, over 300 illustrations, 32 pages of color. McGraw-Hill, New York, 1979. The author of this intriguing book, Edgar Tafel, was an apprentice to Frank Lloyd Wright at Taliesin between 1932 and 1941. A successful architect, Tafel has written an affectionate, respectful memoir about his years with "Daddy Frank"—the youthful apprentice's nickname for Wright. *Apprentice to Genius* is one of the best Wright books in years—entertaining, filled with fresh anecdotes, illustrated with hundreds of photographs, including Tafel's own candid shots. Also included is a list of Wright buildings that are open to the public.

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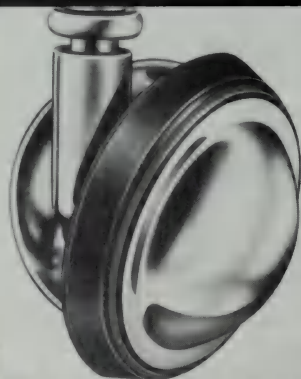
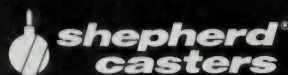
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According to Tafel, Wright was quite sensitive about his 5'8" height. He bought elevator shoes, wore a cape to look taller, and carried a cane, "a mere stage prop, a mace, used for effect." Wright's shortness even influenced his buildings. "If I had been taller," he once remarked, "the scale might have been different."

Another anecdote concerns the Kaufmann residence, *Fallingwater*. In 1935 Kaufmann called Wright to see the plans. "Come along, E. J., we're ready for you," Wright shouted into

The Prairie School Tradition, edited by Brian A. Spencer, AIA; 304 pages, with 300 illustrations. Whitney Library of Urban Design, New York, 1979.

The Prairie School grew out of an urge among American architects to find a national style in the late nineteenth century, rather than continue to copy one European import after another. In the 1880s and 1890s, several Chicago architects, Frank Lloyd Wright was among them, found just such an American style through the use of natural materials and an appreciation for



In the Coonley House, Wright incorporated the Prairie School philosophy by combining natural materials with an appreciation for the environment, thus integrating structural and aesthetic beauty.

the hand-cranked telephone in the drafting room. Tafel couldn't believe what he'd just heard, since "there wasn't one line drawn." Wright "sat down at the table set with the plot plan, and started to draw," Tafel recalls. "First floor plan. Second floor. Section, elevation. Side sketches of details. . . . The design just poured out of him." When Kaufmann arrived, Wright described the house, its setting and its philosophy, while "Kaufmann nodded in affirmation." The basic plan for one of the most famous twentieth-century houses in America had been prepared in just two hours.

the environment, as well as the integration of structural and aesthetic beauty.

The Prairie School Tradition, with a collection of 300 architectural drawings and photographs, including photographs of furniture from the Milwaukee Art Center's 1977 show on Prairie School design, examines the impressions the Prairie School made on American architecture. Frank Lloyd Wright continually displayed this influence in his designs. Wright's 1911 plans for a concrete bridge in Glencoe, Illinois, done with colored pencil on illustration board, are a small work of art, full of light, vibrating with the

beauty of the country setting.

Significantly, this book reveals work of little-known architects who followed the Prairie ideals—Wright's own son, Lloyd; Alphonso Iannelli's sculptural decorations and theater posters; and the residences and commercial buildings of William Gray Purcell, George Feick, Jr. and George Grant Elmslie. This is a handsome, large-format "picture book," and its carefully printed illustrations open our eyes to talented architects whose work has been overlooked for too long.



In two hours, Wright designed Fallingwater, a residence for Mr. and Mrs. Edgar J. Kaufmann.

The Decorative Designs of Frank Lloyd Wright, by David A. Hanks; 232 pages, with more than 200 illustrations. E. P. Dutton, New York, 1979.

Frank Lloyd Wright did not simply design the façade of a house, lay out a floor plan and leave his work at that. He wanted to design the interior as well—the furniture, window glass, rugs, curtains, even light fixtures, so that the house formed a coherent aesthetic unity. Only then did it become a work of art, as well as a place to live.

David A. Hanks thoroughly examines this important and often-overlooked part of Wright's career, in *The*



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continued from page 197



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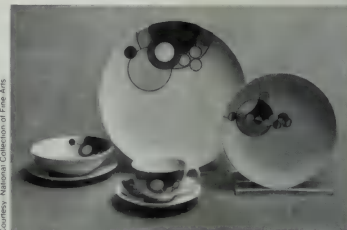


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Courtesy: National Collection of Fine Arts

Wright designed everything for Tokyo's Imperial Hotel, including the furniture and the china.

public; he began designing furniture for Heritage-Henredon, and textiles and wallpapers for F. Schumacher.

Frank Lloyd Wright loved to play interior decorator, too. Moving the living room furniture around became a Sunday afternoon ritual in his home. But he didn't stop there. One day some friends allowed Wright and his third wife, Olgivanna, to rearrange their living room. "We attacked the work," Mrs. Wright recalled. "We moved every piece of furniture and worked until both of us were exhausted. . . . The old room now contained the magic of harmony." The friends disagreed. After the Wrights had left, they moved the furniture back to the way it had been.

Wright's sense of design wasn't flawless, David Hanks points out. Most of his chairs were awkward looking and almost impossible to sit in. At least Wright had a sense of humor about this failing when he remarked, "All my life I've been black and blue bumping into my own furniture." □



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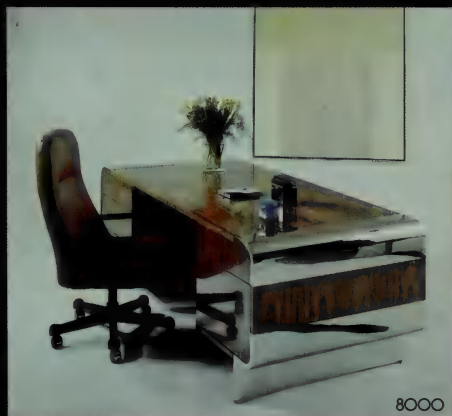
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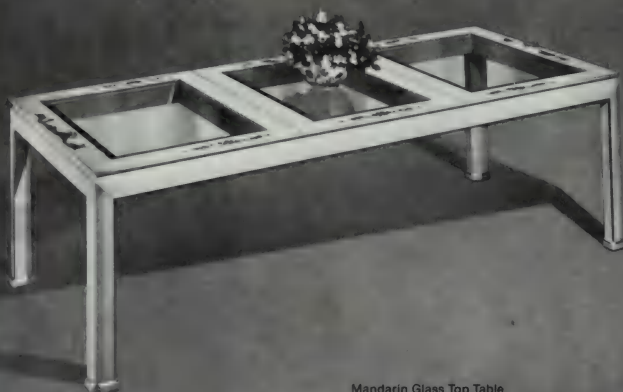
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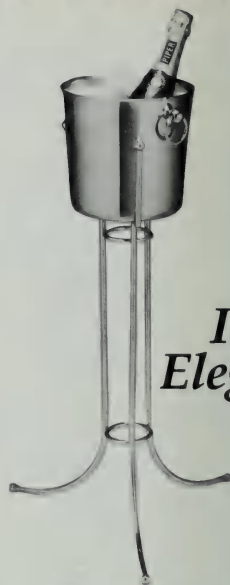
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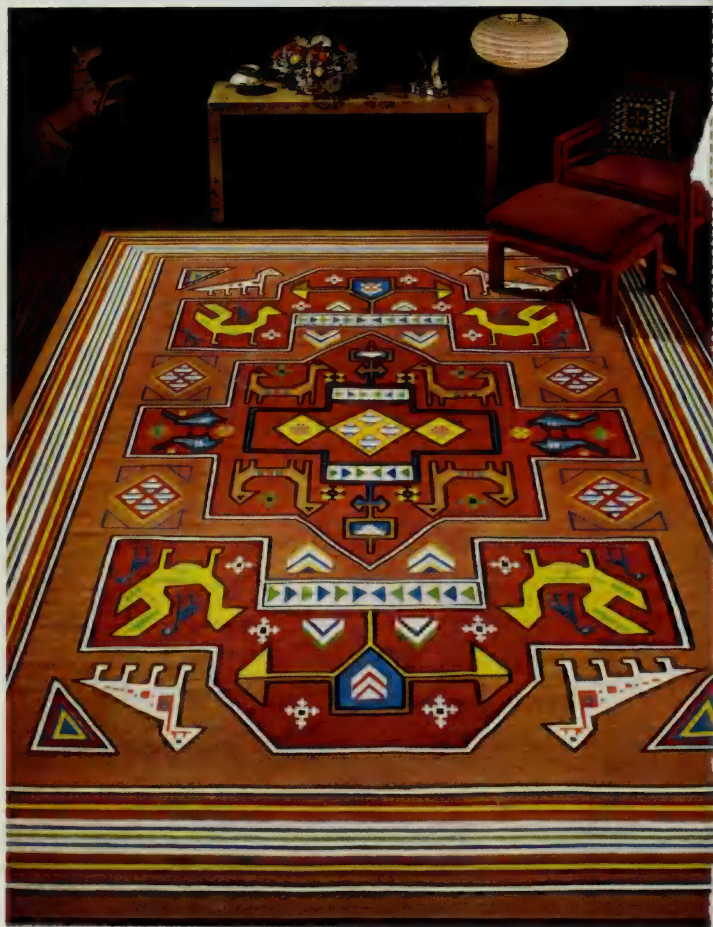
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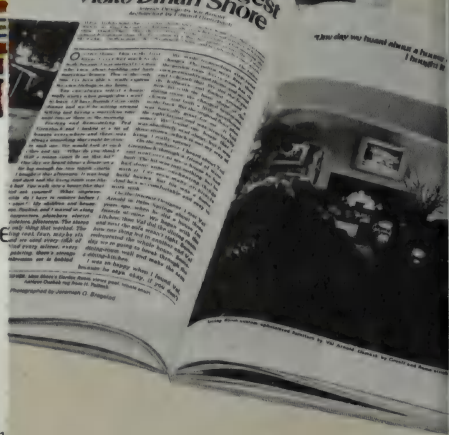
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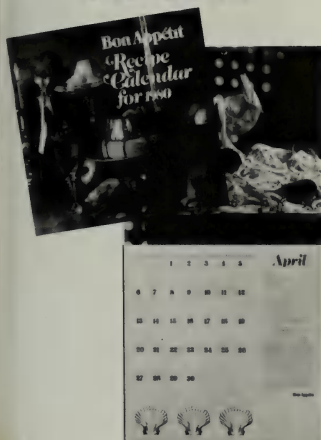
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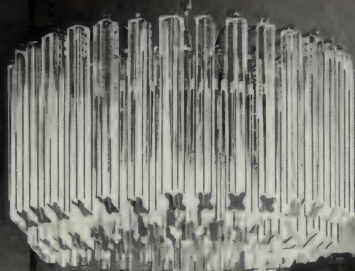
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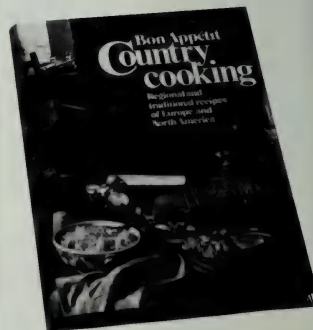
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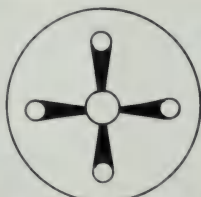


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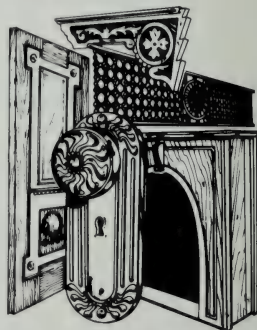
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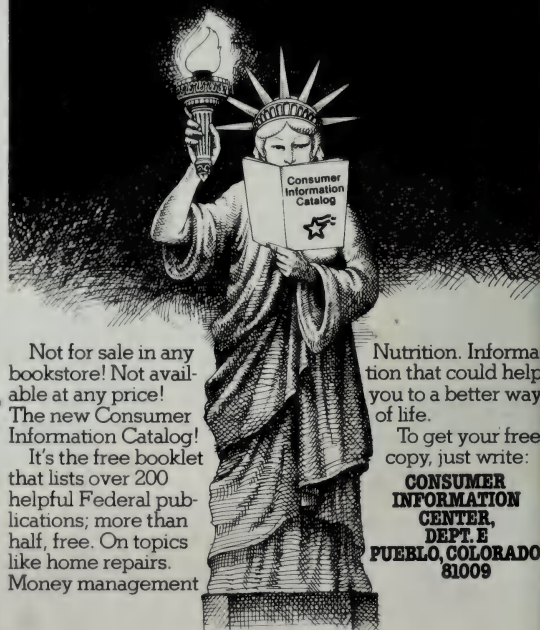
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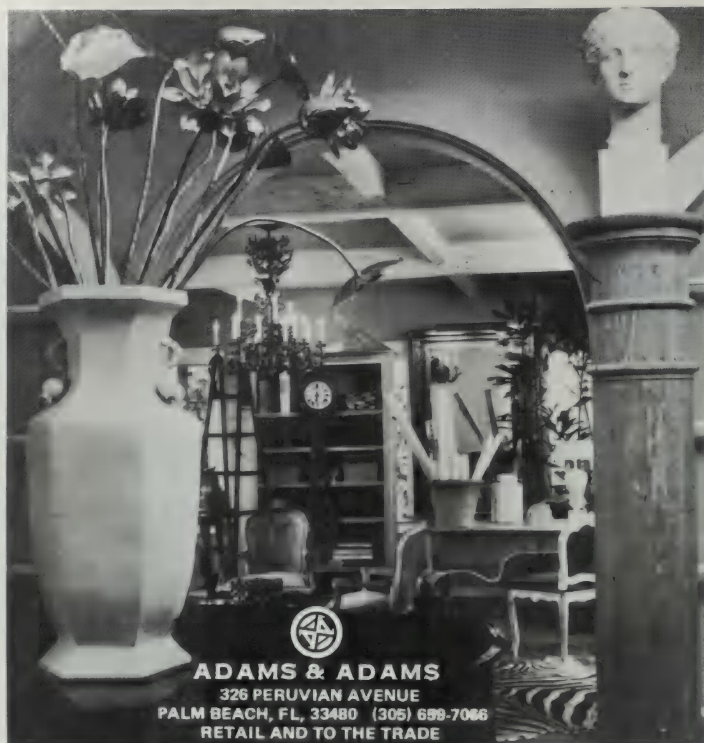
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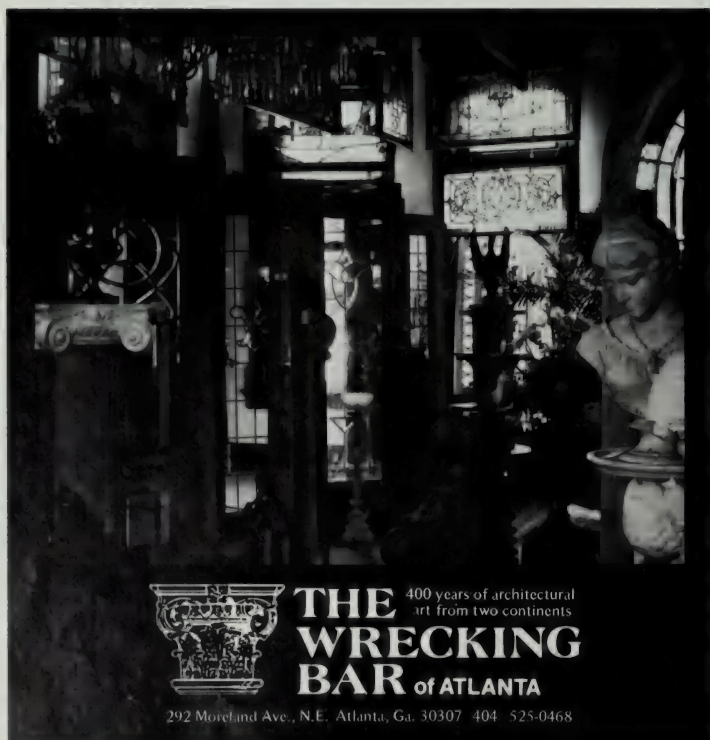
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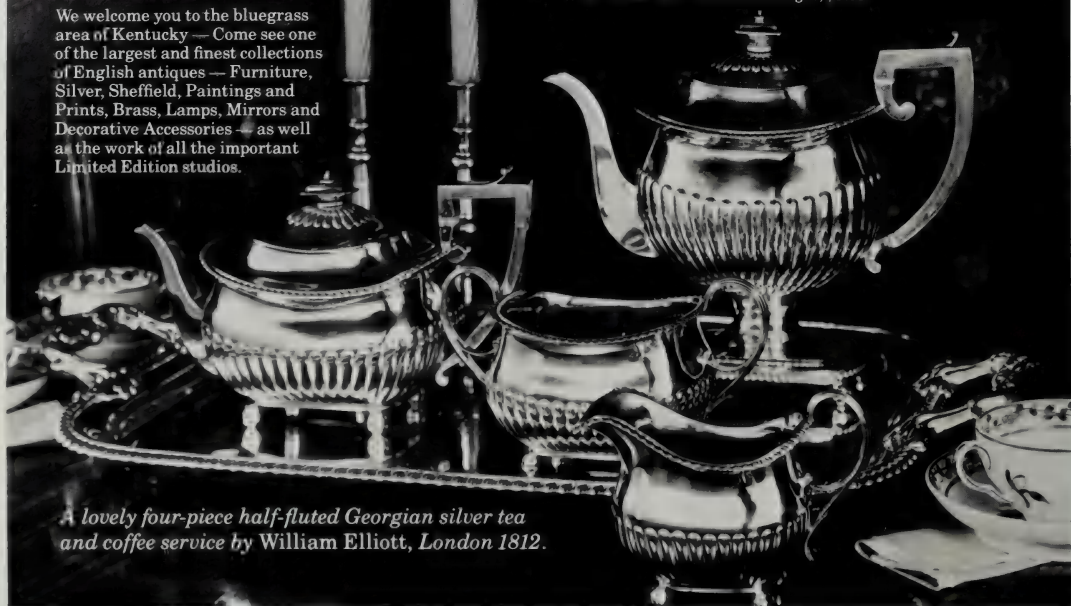
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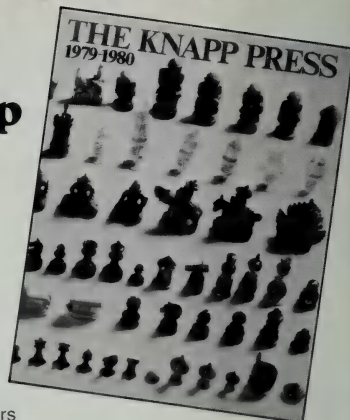
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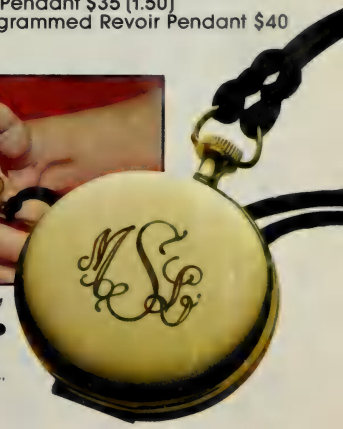
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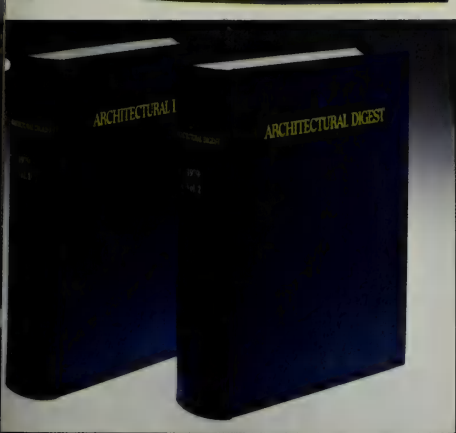
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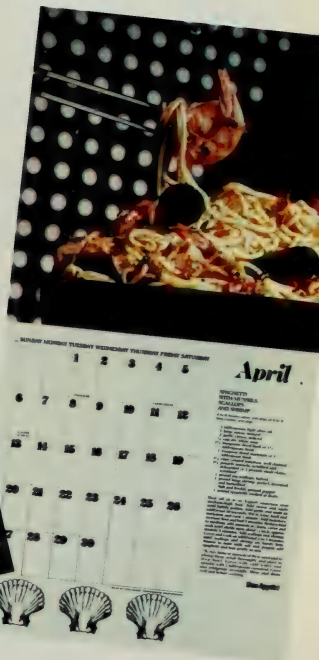
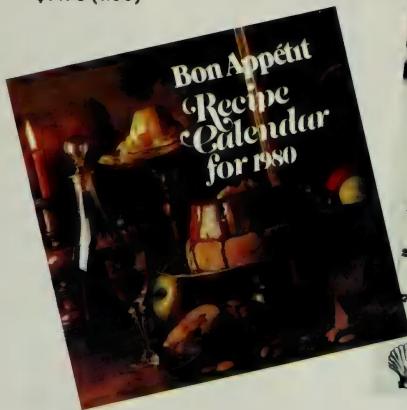
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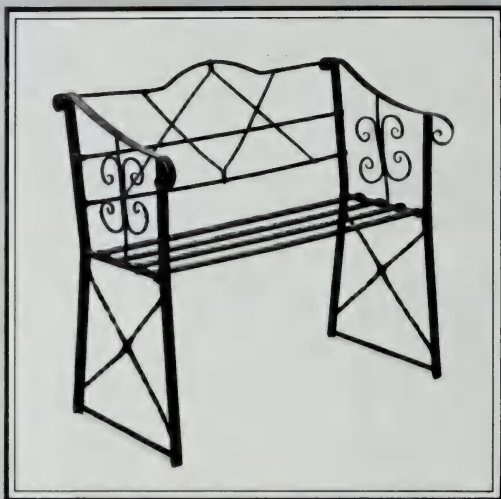
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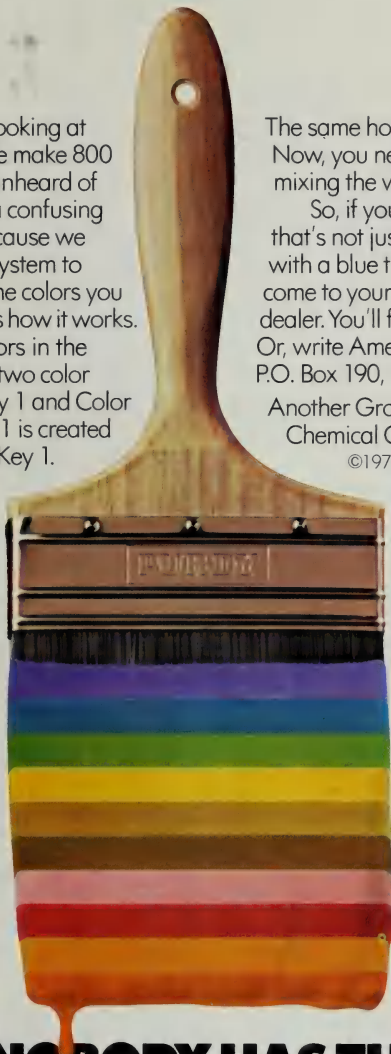
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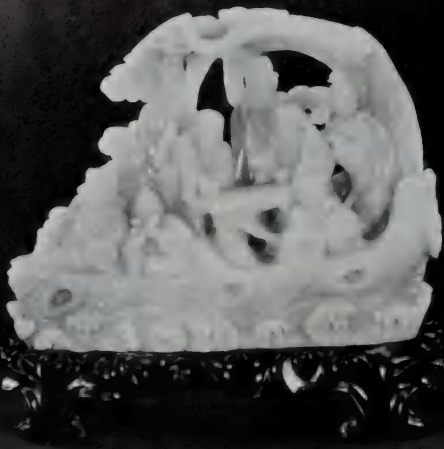
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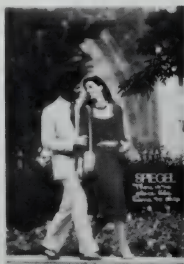
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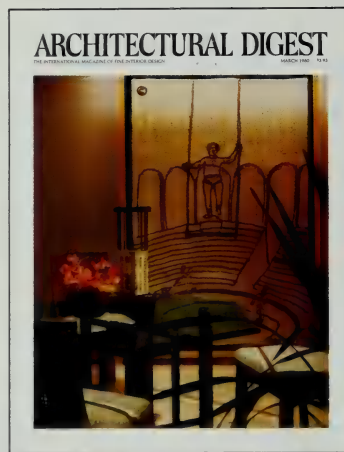
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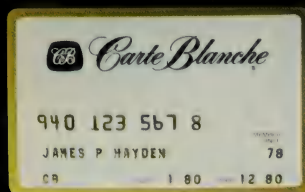
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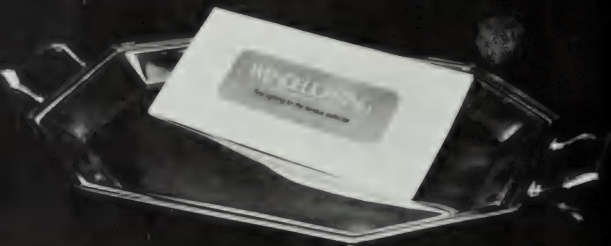
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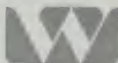
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ARCHITECTURAL DIGEST (ISSN 0003-8520) is published by Knapp Communications Corporation, Cleon T. Knapp, President; Senior Vice-Presidents: Paige Rense, Everett T. Alcan, Rosalie Bruno; Vice-Presidents: Philip Kaplan, George H. Oestreich, Jr. Executive/Editorial offices: 5900 Wilshire Blvd., Los Angeles, California 90036. Issued 10 times yearly: Jan., Mar., Apr., May, June, July, Sept., Oct., Nov., Dec. Controlled circulation postage paid at Rochester, New York. SUBSCRIPTION RATES for the U.S.A., its territories and possessions: 10 issues, \$30.00. Other countries: 10 issues, \$50.00. Single issues in the United States: \$3.50; \$3.95 in all other countries. New subscriber's first issue mailed within 8 weeks of order receipt. Subscription expiration year shown by last 2 characters on first line of address label: first 3 indicate month of final issue. Direct subscription correspondence and address changes to: *Architectural Digest*, P.O. Box 2415, Boulder, CO 80322; direct nonsubscription correspondence to editorial office, POSTMASTER: Send address changes to *Architectural Digest*, P.O. Box 2415, Boulder, CO 80322. Volume thirty-seven/Number two.

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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.

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The complaint—and it's voiced surprisingly more often than the sophistication of your audience warrants—that you center your attention on homes of the very rich is as obvious as it is empty-headed. What eludes these people is that taste and money aren't synonymous. Taste isn't that difficult to translate from one economic plateau to another. The interiors you show set a level of taste, imagination and attention to detail that's applicable wherever you buy. Please keep doing exactly what you're doing—establishing the ideal.

W. David Kludt
Grosse Point, Michigan

Of all the homes you have featured in recent issues, I was particularly fascinated to see Cher's new house in Malibu (June, 1979)—especially since I was charmed by her Beverly Hills mansion in *Architectural Digest* (May/June, 1974) and in *Celebrity Homes*. Whereas the first house was a great statement of lavishness, the Malibu home expresses a more casual eloquence.

Lydia Montgomery
Old Greenwich, Connecticut

Thank you! Eric Bernard's apartment (October 1979 cover story) knocked me over. Never have I seen a better-executed work of art that also happens to be a place of residence. The photographs were works of art themselves.

Mark Spratt
Evanston, Illinois

The apartment of Eric Bernard must have been decorated so that its owner would be the only attraction present. In the same issue of the magazine, Robert L. Green regales us with the quotes and talents of Ruby Ross Wood. What a battle royal she and Mr. Bernard would have had!

Travis Masterson, Jr.
San Antonio, Texas

Eric Bernard is obviously not afraid of Ruby Ross Wood. His apartment has all the appearance of a charcoaled carcass visited only by a fervent florist who brings fresh flowers. I agree with you on showing this apartment, for all must be aware of differing concepts in the education of one's taste.

Clair Young, ASID
Scottsdale, Arizona

I thoroughly enjoyed your article on Ruby Ross Wood. While I've heard her name many times over the years, so little has been written about her.

Stephen Bartell
New York City

Congratulations to Stephen Chase and to *Architectural Digest* for showing his Palm Springs residence in the September 1979 issue. Only a truly gifted designer could make such a unified and thoroughly pleasant décor from so many disparate elements.

Walter B. Allen
Washington, D.C.

The brief editorial comment by Paige Rense in "People Are the Issue" (November, 1979) is worthy of a letter. What is said is not only done beautifully, but it expresses the very heart of all that is good and of value in a society constantly striving to extend its reach. Thank you very much for a message that many will treasure.

B. F. Birnbaum
Akron, Ohio

Many of the photographs in your magazine are works of art themselves, and the accompanying stories always interesting. Best of all is the insight one gains into the lives of other people. I feel strongly that the environment one chooses to live in is very much a reflection of one's self.

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Sydney, Australia



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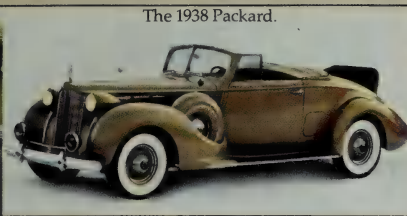
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The kind of letters that please me most are from designers and architects whose work I have not seen before. It is always a pleasure to receive preliminary pictures of houses in various parts of this country and the world. Many ideas are sent to me in the form of these record shots. They need not be professional photographs—any slides or snapshots will do—but they must show all the major rooms, and show them completely. If a design is accepted, we always commission final photography. I personally review every design submitted, and although many do not



make it to the pages of *Architectura Digest*, I give them all the same attention and study. I am sometimes asked if one must "know somebody" to have a design considered for publication. Certainly not. All that is necessary are clear, complete preliminary pictures. Some of our most stimulating features arrive unannounced, and they are all the more exciting for that reason.

Pargo Reese
Editor-in-Chief

Present Tense

One of the things we admire most about Jay Spectre is the way he expands and develops the role of the interior designer. "We live in such a rich and vigorous world," says Mr. Spectre. "Why should an interior designer feel his work ends with designing and furnishing a particular project? How much better to encourage new talent, and help our clients do likewise." See page 72.



Spectre

Allure of Country Life

When we visited Keith Irvine's home in the country, we saw another side of this noted designer. After inspecting a portrait of Mr. Irvine disguised as Mary, Queen of Scots, we learned about the masques the Irvines perform every summer. One year, Mr. Irvine made a spectacular entry from the swimming pool, draped in dripping water weeds made of shredded green plastic garbage bags. See page 78.



Irvine

A Free Hand

When Los Angeles designer Ron Collier began work on his residence, he found out that remodeling an old house can be much more difficult than building a new one. "Once I changed one thing, everything else had to change as well." By the time his home was ready, only the roof and the foun-



Collier



Smith

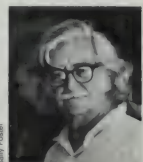
dations were in their original form. This house was once considered the "ugly duckling" of its mansion-lined Beverly Hills lane, but now it is celebrated in its own right. See page 100.

The Collectors: The Refinements of Art Déco

"Since my taste tends to be eclectic, my personal collection has not grown with orderliness," says the young New York dealer and collector Andrew Crispo. It was left to designer Arthur Smith to provide a setting for Mr. Crispo's Art Déco objects and paintings with his usual serene and understated flair. Mr. Crispo is definitely a collector by instinct, and he purchased his first drawings at the earliest opportunity—an opportunity hastened by his sense of adventure. "In New York, in my early days, an exciting challenge was buying things I really liked, but couldn't afford." See page 106.

Gardens: The Hidden Valley

Roberto Burle Marx, dean of Brazilian landscape architects, is no stranger to our pages, and we were pleased to hear of his involvement in his country's planning experiment: the new capital of Brasilia. Senhor Burle Marx is now at work on a major project to cover six-and-a-half million square meters in the new city. Embracing plants from



Burle Marx

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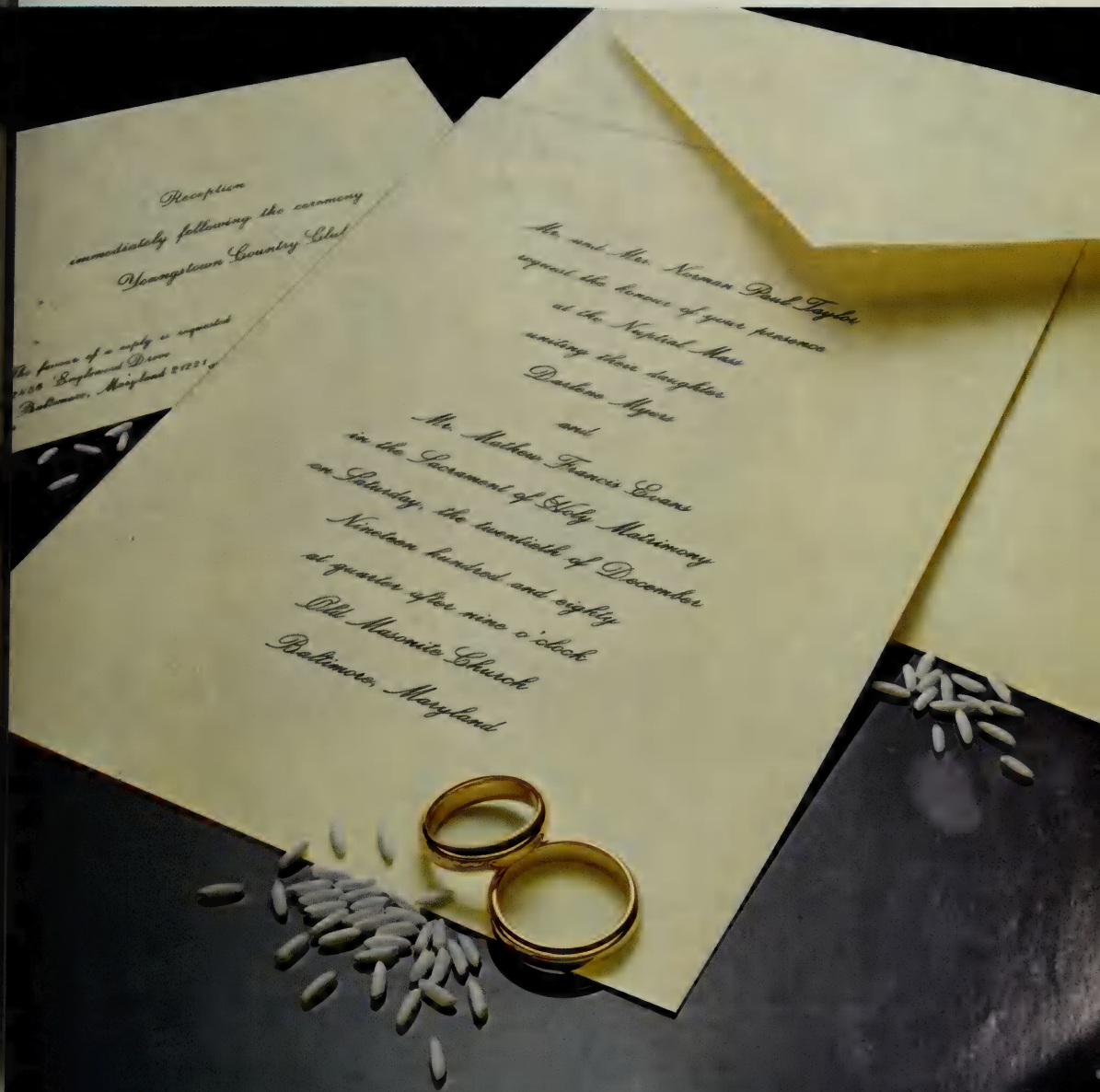
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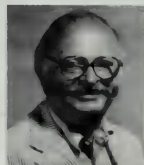
all over Brazil, as well as North American and European species, his design will combine function and aesthetics for the delight and instruction of his countrymen. See page 114.

Sculptural Drama

Strikingly original free-form walls and rooms have earned Robert Hutchinson an enviable reputation. "Concrete mixed with plaster is one of the few materials from which these free forms can be made," he explains. "For reasons of economy, we are all the poorer for having only rectangles and squares for our rooms." Being a designer who is not easily constrained, he adds, "I attempt to embellish those spaces with as much forming as possible—to permit freedom from the rectangle and the square." See page 120.



Hutchinson



Charles Moore

says Mr. Britt. "It's an assault on the senses, and I am always stimulated by the colors, the patterns, the textures and the architecture." See page 136.

Architecture: Charles Moore

Head of the architecture program at UCLA, Charles Moore is, without a doubt, one of the most influential and interesting architects in America today. He is also the only architect we know to be immortalized by his associates, like the cathedral builders of olden days: In his *Piazza d'Italia* in New Orleans—by any account a "post-modern" extravaganza—the face with the handlebar moustache, amiably squirting water into the pool from twin cartouches, is none other than that of Charles Moore. See page 140.

Architectural Digest Visits:

Henry Moore

Henry Moore's work is the pride of museums, galleries, large public places and private collections throughout the world. Only by meeting the eighty-one-year-old sculptor, however, can we appreciate how little all this celebrity has changed the man and his values. At his home, called *Hoglands*, an unglamorous name he is nonetheless proud to perpetuate, he points to an old bricked-over inglenook in the den, a room that Le Corbusier admired: "I'm far too busy to restore it. Alterations make such a mess." Rather than make cosmetic changes in his existing house, Mr. Moore adds studios all over the property, evidence that his creative activity is greater than ever. See page 128.



Henry Moore



Mrs. Miller

A Summary of Taste

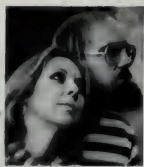
For the celebrated international hostess the late Mrs. Gilbert Miller, a ten-acre estate in Long Island was more than just a welcome respite from New York life. It became home for art and antiques that were formerly in her residences in London, Sussex and Majorca. New York designer Richard V. Hare helped Mrs. Miller in this project. He recalls, "We were friends for many years. When her friend Billy Baldwin retired, she asked me to help her. She felt that we could achieve what she wanted in the tradition she was used to, and enjoy the experience as well." See page 148.

Note of Serene Balance

The Far East fascinates designer Tom Britt. When he was asked to design an English-style apartment in New York, he chose a theme strongly flavored by chinoiserie. The appointments include a durrie rug and antique saris found by the designer in that mysterious Oriental land India. "I love India,"



Britt



The Crawfords

Near Johannesburg

When Mr. and Mrs. Murray Crawford decided to build their house, they soon realized that they had the makings of a perfect situation—not in a brand-new house, but in cottages on the farmstead of Mr. Crawford's mother. They decided to put some of the buildings together with their own design ideas, including a large barrel vault. Mr. Crawford says, "A barrel vault like ours would have had walls three or four feet thick, and buttresses, in the Middle Ages." See page 162. □



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Courtesy of Ralph M. Chait Galleries, Inc.

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GUEST SPEAKER

Memories and Impressions

By Raymond Loewy

AS A FRENCH LIAISON OFFICER to the American forces during the first World War, I became so fascinated by Americans and America that I decided to spend my life in the United States as soon as I was demobilized. Still wearing my captain's uniform of the French army, I landed in New York sixty years ago on an Indian summer day; I became an American citizen in 1937.

Everything I had dreamed of was in Manhattan: skyscrapers, the whirlwind pace, the verve of a young, victorious nation. In the sky was the machine-gun staccato of riveters, welders—in blasts of sparks—erecting skyscrapers. Below, monstrous cast-iron streetcars thundered by like tanks rushing to battle, followed by frantic people ready to attack Bloomingdale's.

I had dreamed of peace, and found instead another kind of war. I had expected calm and relaxation—and I found the Lexington Avenue subway. But I quickly immersed myself in the American vortex, and I have never slowed down since then.

Monumental Designs

At that time I started to look around, wondering how and where people found surcease; the briskness of their lives outdoors clashed with the suburban insipidity of their homes. Monumental banks, hotel lobbies and movie palaces were all plunged into a funereal morass of mournful indigos, sooty grays, blacks and dark browns. The banks and hotel lobbies were also afflicted with lofty ceilings, huge columns and gray marble floors; this grandiose pomposity was accented by gigantic chandeliers, dimly lighted.

Nowhere did I find a trace of fantasy; it was all so sad and serious. There was Forty-second Street, of course, glorifying the vulgar and the sleazy, overcrowded with those look-



Courtesy: The Overlook Press

Raymond Loewy inspects the orbital workshop Skylab, where habitability in zero gravity constituted, he says, his most important assignment.

ing for escape. I thought about the people themselves, bursting with *joie de vivre*. As for myself, I refused to sink in the quicksand of *tristesse* and resolved to preserve my spirit.

Soon a flashy overreaction took place. The country went on a "modernistic" binge of chrome, orange, magenta, poison green—flooded with livid neon. I called it the Cafeteria Style, and it lasted for decades.

Having started an industrial design studio somewhat involved in interior design, I successfully resisted the Cafeteria Style. I established a subtle color harmony that was further enforced when I was sent on a mission to Japan, and that has lasted—with variations—to this day. In Japan, my wife and I were guests of Prince Takamatsu, brother of the emperor, and we became more than ever fascinated by the Japanese flair for subdued shades.

My theme was simple: beige, off-white, some black lacquer, panels of pale matte gold, large-leaved tropical plants intensely spotlighted, casting dark shadows on pale walls. Subdued ambience lighting and good paintings in simple frames, low on the walls.

My main goal was—and still is—coziness and warmth. I prefer rather low ceilings, having shared this bias with my friend Frank Lloyd Wright. He and I were also brought together by our hatred of telephone poles and power lines—the rape of nature.

Incidentally, I later shipped from Japan to Saint-Tropez all kinds of materials, such as square bamboo, black and matte gold screens and panels, raw silks. The beachfront villa I designed was a delight to live in.

Solutions for Comfort

My area of professional activity is concerned with the public and with specialized problem areas, such as the interiors of space stations, experimental nuclear submarines and destroyers, and rocket-launching vessels, where the noise and heat during battle is nearly unbearable; clinics, flying hospitals, etc. All of these spaces involve interior design of some sort—lighting, acoustics, choice of materials—based upon human engineering and psychophysiological factors that mean relative comfort, and often, survival. Some problems are more banal, but very human and important, such as how to deter hotel guests from removing framed lithographs from the walls.

On the other hand, I would prefer not to trade my problems for those of residential interior design. I do not envy the master designer who must, on occasion, bend his talents to please the taste level of some plumpish, wealthy wife of a successful oilman. She might wish to see her exquisite music room color-coordinated with the few pounds of emeralds around her neck, her blonde wig, and the eyes of her Yorkie, asleep on Marie Antoinette's \$30,000 *liseuse*. Her apoplectic husband presents no problem; he absentmindedly signs the check.

continued on page 30

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continued from page 28



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Though my interior design colleagues and I work in different worlds, my wife and I often have been guests in magnificent homes, structures of quintessential beauty. At times, however, we are overcome by a perfection that can become boring. Excusing ourselves gracefully, we rush to a flower shop, send our hosts two dozen yellow roses, and reenter our own world.

I dislike interiors based upon a theme, phony simplicity, self-conscious planned disorder, and so-called functional interiors that are a blend of purity and cerebral aridity. In the lat-

I dislike functional interiors that blend purity and cerebral aridity.

— Raymond Loewy

ter, warmth has been locked out, to be replaced by *logical* elements straight out of an operating room.

I would rather remember the shack of a cowboy friend in the Colorado desert, where I sometimes dropped in for a Coke and a chat. He had picked up in the sand dunes bleached cow skulls, discarded spurs and other such gear, then whitewashed and hung them at random from wooden pegs on the walls, which were made of bleached, rough-hewn planks. His worn saddle straddled a low beam draped with limp beige ropes and lassos. A low elongated window revealed the mauve horizon, and the floor was tan adobe. Over it, an old Indian blanket added lovely shades of beige, white, cinnamon, cobalt blue.

Having enjoyed that reverie, I must return to earthly things, such as ways of not repeating the Cafeteria Style disaster, so that America will not fall into a Chop Suey Style—design that is gaudy and vulgar, as an escape from the tensions of our times—in the eighties, nineties, the year 2000. □

Raymond Loewy, 86, a founder of industrial design, has documented half a century of work in his current book, *Industrial Design*.



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Catalysts of Taste

NOTHING SEEMS to have taken the place of world's fairs as catalysts of taste—not the films or television or what now appears to be a cascade of mail-order catalogues to satisfy every need and tickle every whim. The reason for this, I suspect, is that while films and television and catalogues are spectator sports, world's fairs demand physical, not just optical, participation.

To a considerable degree, as anyone knows who remembers the crowds, the long lines, the jockeying for position, world's fairs were very nearly contact sports like football or professional hockey. The fairs did not come to the spectator through someone else's eyes, pre-edited, pre-cooked or pre-seasoned like TV dinners. They required that the spectator get in there and fight for his fun, his inspiration, his discoveries, and he retired mentally winded and physically dog tired.

The Force of World's Fairs

The images that flash by our eyes on the screen or the tube may have a dramatic impact, but they do not concentrate the vision on the man-made world of architecture or design, or on superb craftsmanship or artistry.

A world's fair is—or used to be—a visual lambasting. It had the kind of



Russell Lynes recalls the lively phenomenon of world's fairs—those occasional international spectacles that revel in progress and influence taste.

force that made people who experienced it see things differently from then on. A history of world's fairs would be, if someone undertook to write and illustrate one, as reliable and revealing a guide to the public taste as any book that I can think of.

The book would start in London in 1851, with the opening of the first of all world's fairs—and quite possibly the most breathtaking and beautiful—the Great Exhibition. Known as “The

Crystal Palace,” it was a royal concept and had royal panache and pageantry.

Prince Albert was justifiably disturbed by the sad state to which design had been debased by the Industrial Revolution, by the inescapable fact that what once had been made carefully and discreetly one at a time by the hands of craftsmen and artisans, was now being turned out of machines by the thousands of pieces, if it were furniture, and by the mile, if it were fabric or carpeting. It was the beginning of mass production and it looked, to use a phrase Prince Albert would not have used but would have condoned, pretty awful. So, he undertook to arrange a “marriage of art and industry” in the hope that its progeny would be tasteful. Craftsmen and artists and manufacturers from all over the world were invited to display the products they were most proud of.

Designing the Crystal Palace

How to house this display of hundreds of thousands of objects (someone at the time estimated that “if one person devoted three minutes to looking at each object exhibited, it would take thirty-six years to do it”) was a problem solved by Joseph Paxton, who, between 1836 and 1840, had

BELOW: The Great Exhibition of 1851, in London's Hyde Park, was sheltered by an airy greenhouse grid of glass and steel, called the Crystal Palace.





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RUSSELL LYNES OBSERVES

continued from page 36

built a magnificent greenhouse of iron and glass at Chatsworth, the duke of Devonshire's estate. It was the precursor of his Great Exhibition design, for which he was knighted.

The Crystal Palace covered twenty-seven acres. Its size, however, was less important than its contribution to the art and technology of architecture. It is said to have been the first building constructed of prefabricated units assembled on the site and hoisted into place, and the first building on a vast scale to be all of glass hung on a metal

The Crystal Palace set off a string of such international exhibitions.

frame—the forerunner of today's steel and glass skyscrapers. Its entrance court was tall enough to include some of the great trees of Hyde Park, where it stood—an innovation that today's environmentalists would applaud, though they might not have anticipated a problem the trees created, any more than Paxton did. The building swarmed with sparrows, and every ingenious device for getting rid of them and the mess they made failed, until Queen Victoria took the problem to her aged friend and adviser, the duke of Wellington, hero of Waterloo. According to legend, he solved it at once. He suggested that a few sparrow hawks be let loose in the building. In no time the sparrows had vanished.

The Crystal Palace, to which more than six million visitors came, and which—almost unique among world's fairs—made a profit, set off a string of such international exhibitions. New York had its own "Crystal Palace" just a year later, and for the first time, an exposition was called a "world's fair." It was in what is now Bryant Park, behind the New York Public Library. Vienna followed, in 1873, with a fair bigger than any before it. (Freud thought of it as "On the whole . . . a

continued on page 40



MEETING THE DEMANDS OF SOCIETY IS NO EXCUSE FOR BUILDING A BORING CAR.

If one accepts the dismal prophecies emanating from the automotive community, it appears we are destined to suffer a generation of thoroughly boring automobiles.

Cars so utterly debilitated by societal necessities, safety regulations and anti-pollution paraphernalia that they no longer will be the least bit interesting to drive.

All this pessimistic doom-saying, however, neglects to take into account the obsessive determination of the engineers at BMW in Munich, Germany to build extraordinary automobiles.

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All in all, in a time of lowered automotive expectations, amidst increasing mediocrity, the engineers at BMW have actually improved the BMW 528i.

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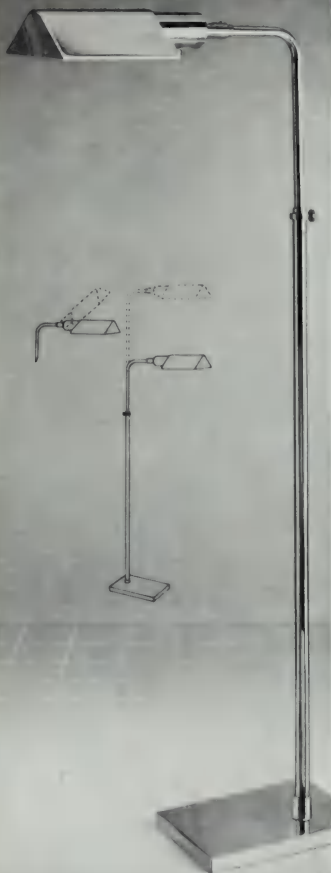
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THE READING TENT



RUSSELL LYNES OBSERVES

continued from page 38

showpiece for the sophisticated, sentimental thoughtless world," but admitted that it was "entertaining and diverting.") The Centennial Exhibition in Philadelphia, in 1876, was quite probably the greatest and gaudiest party America has ever thrown. Its impact on American taste was overwhelming and, so the pundits of the day thought, catastrophic; we think of it as "high Victorian." The Paris fair of 1879 is remembered today almost solely for the Eiffel Tower, and the 1893 Columbian Exposition in Chi-

World's fairs were dreams of the future made present.

cago ("The White City") as the quintessence of Beaux Arts architecture in America. And so on up to the Seattle fair of 1962 and Expo '67 in Montreal.

Fairs were once a substitute for travel. In the days when foreign countries were not hours, but days, weeks or even months away, fairs brought the exotic and mysterious and romantic to everyone's doorstep—customs and foods and fashions, dances and music and manufacture—and showed them in resplendent pavilions amidst lagoons and fountains and fireworks. A fair was like a vast living magazine of travel and science and technology and art, the pages spread out over acres usually reclaimed from disuse to become parks. They were the dreams of the future made present.

We are now enjoying, if that is the word, much of the future they promised, a world in which the progress of technology, instead of being the promise of Nirvana, has become increasingly a holding action against disaster. Nevertheless, there's nothing like a world's fair to lift the spirits. I hope we have not seen the last of them. □

A New Englander who divides his time between Manhattan and the Berkshires, Mr. Lynes is a former managing editor of *Harper's* and author of *The Tastemakers*, *Art-Makers of 19th Century America*, and *Good Old Modern*. He is now at work on a book about the Cooper-Hewitt Museum.

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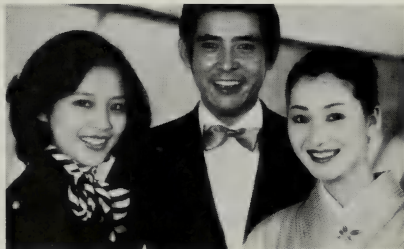
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ARTIST'S DIALOGUE

A Conversation with James Rosenquist

By Mario Amaya

IT HAS BEEN nearly twenty years now, since Pop Art took the world by storm, not only changing our entire concept of what a work of art could be and could say, but changing our very notions of style and chic—making the popular, the banal, the everyday trivia of mass media and advertising acceptable subject matter for High Art.

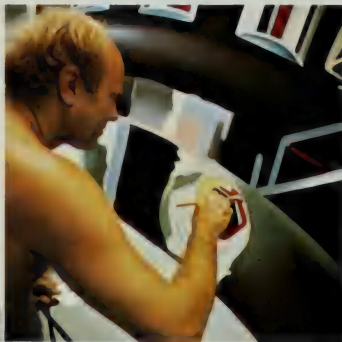
One of the half dozen people directly responsible for this change was James Rosenquist, whose work outraged the critics, delighted and amused the public, and set some younger serious art lovers to thinking in a new way. It is strange to think that his works, now among the most sought after, once sold for \$250.

"The climb up?" says the artist, puzzled at the question, as though it were pointlessly asked. "Up and down is this: No matter how far up or how far down, life remains constant in spite of having money or no money. One tries to keep some kind of work value and to keep perspective on those values that one was originally excited by."

Rosenquist speaks in metaphors, parables, snippets of quoted dialogue (sometimes mimicked)—all seemingly



James Rosenquist paints in solitude in the studio at his secluded Florida residence near Tampa.



The artist works rapidly (ABOVE) on a triptych (BELOW) called *Milk Goes With . . .*, which, he explains, refers to the milk of human kindness. "It does—or doesn't," he says enigmatically.

random and disarranged, but in fact linking centrally to some main underlying idea he wishes to express. In this way his talk parallels his paintings and gives further insight into his work. An open attitude, which appears to be derived from pure American Middle West candor, there is nevertheless a pixie humor that prevails, a turn of phrase, an inserted irony or veiled joke, giving texture and dimension to tone—again, as in his paintings.

The artist now divides his time between his Florida estate near Tampa, on the coast, and a five-floor loft building on Chambers Street, which is his New York home and studio. He says, "It's an extreme luxury, after all, to live in a cosmopolitan city—and dream in it—without being caught up in the traffic. If you can avoid the traffic, then the dreams can continue."

Involved in a terrible automobile crash in 1971, which left his son and wife permanently injured and put him deep in debt, Rosenquist took up the cause of artists' rights. "It didn't seem fair that works of mine that had sold for a couple of hundred dollars were going for fifty thousand at auction,



continued on page 50

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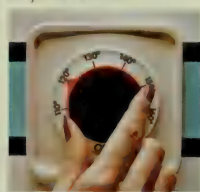
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continued from page 46



while I was struggling to survive." He has long fought to encourage the government to allow a royalty fee to artists on the resale of works. Now, however, he admits that he is less concerned about these matters. "I feel less political now. I am more interested in helping to develop new audiences for art across the United States."

Having begun his artistic career as a commercial sign painter who worked on the giant billboards that hang over Broadway above the crowds and traffic of the city, Rosenquist proceeded to translate fragments of commercial images into huge paintings in carefully rendered airbrush and paint. Thus, it seems odd that he now prefers to work in the relative wilderness of a Gulf Coast bayou. "It's very woodsy, with animals and snakes, alligators and herons. It has Spanish moss and palm trees and wild vegetation."

Of course, New York is not far away and continues to intrude: "The phone rings and my assistant says, 'It's New York. It's urgent!' But it's not urgent at all. The truth is that the people in New York are urgent." He feels that in New York there are a great many opportunities to do everything, but that round-the-clock activity, much of it social, interferes with concentration on any one specific project. "In Florida

Industrial objects fascinate James Rosenquist, as in his 1979 acrylic-on-canvas work *Iso-tape*, 50" x 126", at the Leo Castelli Gallery.

I work seasonally," he explains. "I can work a week or two and then stop for a couple of weeks. It's much easier to accomplish what I want to do. New York is incredibly tempting, which is why you should get away from it."

Rosenquist has always believed that people should find what they are looking for in the most obvious places. He says, "I like the metaphor of finding a lost wallet right under a street lamp." He found his career much that way. After studying art with Cameron Booth in his native Minneapolis, and being advised to come to New York, he decided that he would learn most about art, not at the Art Students League, but in commercial art. Sign painters seemed to him to be carrying on an age-old tradition of mural painting. To use this system—considered outmoded by the art world—to describe a whole new world of commercial and industrial images, suggested fascinating paradoxes. Also, the huge signs reminded him of Orozco's large murals, which had so influenced the WPA artists of the thirties. Here was something worth exploring—in terms of medium, content and scale.

"Scale was always one of my passions," says Rosenquist, who produced, in 1965, the largest Pop Art picture ever painted—*F-111*, some eighty feet long—which wrapped around the entire interior of the Leo Castelli Gallery in New York.

The artist is currently working on a painting that measures eighteen by forty-five feet. "I'm not doing it for a magazine or a museum, or even for a collector. I'm doing it for myself. The reason is scale. It's so huge that I won't be able to hang it at Leo Castelli's. I'll have to show it in my loft building."

Unlike his Pop Art colleagues, Rosenquist has always been reticent about promoting himself. He says, "I never think of myself as a success. When I made my first paintings, I never had to ask anyone to my studio to see them. People just came—as if I were making a new mousetrap! Jasper Johns called and said, 'We've never met—can I see your new work?' When he walked in, he said, 'Where did you learn to paint like that?' Then others telephoned and asked if they could have a look. I never had to take my slides around to galleries."

"Then, about ten years ago," Rosenquist recalls, "I began to think, I really haven't done a damn thing in my life. I've always been running—I've never

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continued from page 50

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stopped. My first show was in February '62, my next show was going to be at the Green Gallery in '63, but instead it went to the Museum of Modern Art. The following year my show was in Paris, Los Angeles and New York. In Paris, Giacometti came, and so did Miró; Aaron Copland, Barnett Newman and Mary McCarthy were at my party afterward. And where was it all going?" He felt a desperate need to reevaluate his life's goals. So the seventies became a hard-working period in which he could solidify what had happened—in a flash—in the sixties.

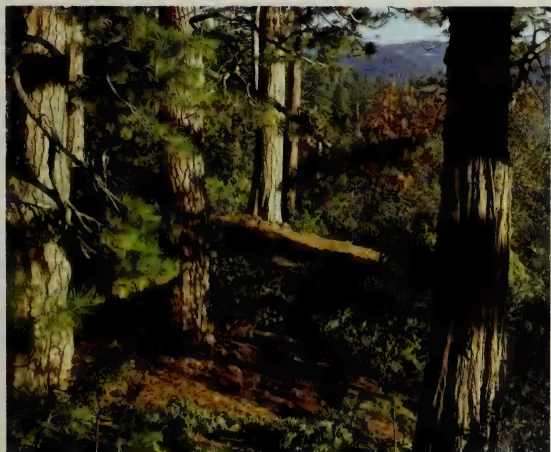
"Giacometti and Miró came to my show; Aaron Copland, Barnett Newman...."

In the recent works Rosenquist has produced, images come in sharp incisive waves, "collaged" together visually or juxtaposed in random fashion so that their associations are allusive, poetic and deceptively casual. In fact, however, they link up not only formally, but in terms of underlying content. As disparate as these recognizable images seem, and as out of context with one another—like the works of Magritte or Man Ray—they expound the aesthetic of Isadore Ducasse, who saw beauty in the chance encounter of a sewing machine and an umbrella on a dissecting table. An amazing consistency persists in these works; paintings such as *Terrarium*, *Sheer Line* and *Wildcatter's Child*, all of 1977, although perhaps drawn with more precision, have the same romantic fantasy and poetic justice of his earlier works, such as *F-111* and *Silver Skies*.

Rosenquist feels that "now it's all taking off again." He has a great belief that the eighties will be as exciting for him as the sixties were. "There were the early years of the seventies when I felt I was just a worker, that I couldn't escape gravity," he admits. "Now I feel there's a chance of being a free soul again. Once more I can fly." □



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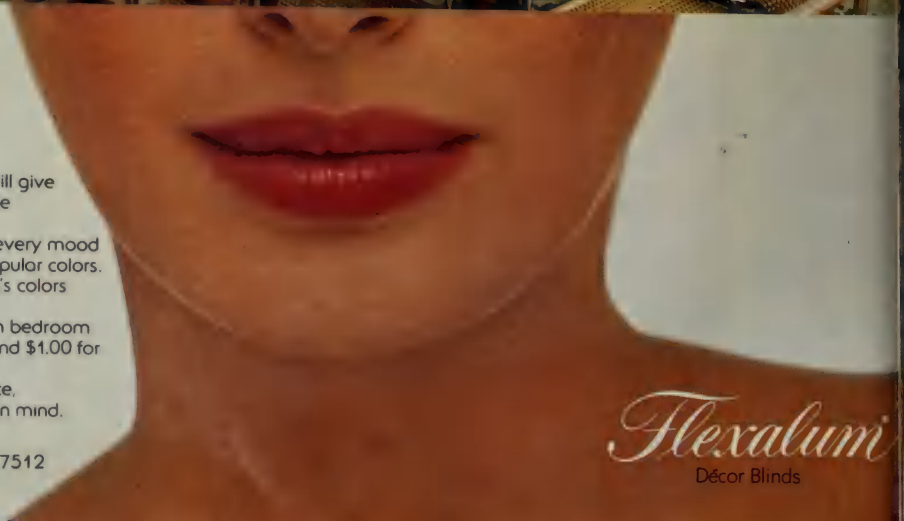
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The Million Dollar Glass Bowl

By Howard L. Katzander

THERE ARE MARVELOUS relics of antiquity that have survived centuries of war and cataclysm—the bronzes and marbles, some perfectly preserved, others with smashed faces or lost limbs, the clay pots and T'ang Dynasty figures and implements still retaining some of their original pigments even after long burial in the earth. But surely the greatest marvel is the survival, through millennia of natural and man-made disasters, of the most fragile of substances worked by the hand of man—blown and molded glass.

It is small wonder that the most



A figured beaker brought \$72,712 at Sotheby's auction of the Constable-Maxwell collection.

come on the market in public sale in this century. The range of the collection encompassed works from the eighteenth-Dynasty Egyptian down to the thirteenth-century Islamic glass.

Glass was obviously the material from which things for use in the home were made. It was colored, often intricately shaped, and modeled after larger pieces that would be made of clay, or metal, which was too expensive for household use. Many, if not most, of the pieces in the Constable-Maxwell collection were less than 4 inches in height and were often used for



extraordinary example of ancient glass, a late-Roman glass *diatretum* or cage-cup, circa 300 A.D., brought \$1,080,300 at the auction of the Constable-Maxwell Collection of Ancient Glass held by Sotheby's in London last June. It was the highest price ever paid at auction for an object from antiquity. The bowl is hemispherical in form, 4 inches high by 7 1/4 inches in diameter. Around its splayed rim there is an openwork flange that is almost entirely intact. And the entire body of the bowl is covered by a network cage made of circles of colorless transparent glass laced together at the

ABOVE LEFT: The most important item in the June, 1979 sale was a Roman *diatretum*. It sold for \$1,080,300. ABOVE RIGHT: "Aristeas, the Cypriote, made it" is inscribed on this cup, \$155,812.

points where they touch. Only nineteen other examples of such workmanship have been recorded, and none were in comparable condition. Eleven of those were in fragments, and of the remaining eight, one was destroyed in the Franco-Prussian War and two others in World War II.

This bowl, from the collection of Andrew Constable-Maxwell, is regarded as the most important to have

cosmetic purposes—small flasks to hold pungent oils, jars for creams and unguents. Others were cups inscribed with mottos for drinking ceremonial wines—a pale green flask is marked "Drink and Live Long"; a first-century yellowish beaker reads "Take the Victory"; another beaker from the first century says "Rejoice and Be Merry"; and still another one is inscribed "Be glad that you have come." The collection also included a group of Pilgrim jugs and religious symbols.

Much of the glass was mold-blown, to fix a design in relief. Scholars have painstakingly produced sketches of

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The Colors of Autumn in October

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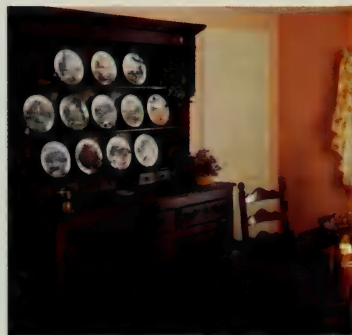
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Because of the international interest in Peter Barrett's art, a second edition will be made available overseas, with equally stringent limitations. In the tradition of the finest porcelain, the collection will be available only until the end of 1980, at which time the subscription rolls will be permanently closed. To enter your subscription, you need send no money now. But please note that the application below must be mailed by April 30, 1980.



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Wheatfields in August

continued from page 56

the designs and studied them in the context of mythology and history, to determine their significance. One small first-century vase in white opaque glass, $3\frac{1}{4}$ inches high, known as an *Amphoriskos*, bears the Argonaut legend in relief. On one side is the Grove of Ares, with a tree resembling a laurel, and a man seated on a rock at its base, holding a ram or sheep. This scene has been identified as Phrixus holding the ram with the golden fleece before the sacrifice. The other side bears the ship *Argo*, with a central mast, the sail drawn up to the top spar, the oars at rest. Jason stands at the bow ready to jump ashore, a shield in his

right hand, a club in his left. Below the ship are crests of waves, and fish. The piece sold at auction for \$24,930.

One of the largest glass pieces in the collection was a double balsamarium—a vessel for holding unguents— $12\frac{1}{2}$ inches high. It has the free form of a piece that might have been made by a contemporary artist experimenting with a new medium. This green balsamarium is tall and slender, and its two bodies are fused along their length. At the top there are three tiers

RIGHT: This vertical-ribbed pitcher from the Constable-Maxwell collection sold for \$7,271. BELOW RIGHT: These oinochoes, decorated with circles, sold for \$3,531, left, and \$3,739, right.



ABOVE LEFT: A Janus-head flask, \$3,324, is surrounded by hexagonal flasks, left, \$4,362, and right, \$5,817. LEFT: This cylindrical pyxis with conical cover sold for \$8,310 last June at Sotheby's.

of handles; the lower ones trail down the body, to which they are fused in serpentine loops. Fused to these handles at the top are two more handles, which are joined in a third tier by a single handle. This balsamarium dates from the fifth century A.D. and was auctioned for \$4,362.

One piece in the collection is inscribed "Aristeas, the Cypriote, made it." Aristeas was one of five makers of

early Roman mold-blown glass, and only one other piece signed by him is known. This bowl, $2\frac{1}{2}$ inches high and $3\frac{1}{2}$ inches at its greatest width, is of yellowish-green glass. Decorated in three horizontal bands, the inscription is enclosed in a rectangle in the upper band. The piece sold for \$155,812.

This bowl was found in Syria. The only other piece marked by Aristeas was found in Italy. Scholars speculate that Aristeas moved his factory from Syria to Italy. Or it just may be that an Italian traveler, looking for souvenirs before returning to Italy on a trireme, spotted the piece and took it home. □

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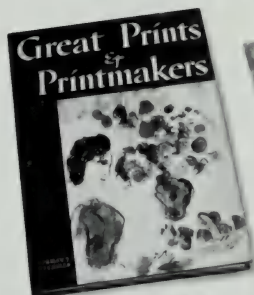
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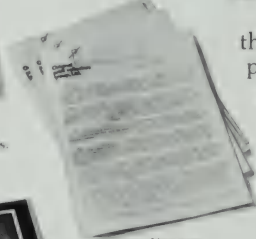
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COLLECTOR'S CLOSE-UP

Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

JAPANESE LANTERNS such as this one were first used by the populace during the Edo period, when vegetable oil and wax candles came into common usage. Typically, the base and frame of such a lantern is wood, and the adjustable light-softening covering is rice paper—though old book papers were also used. A drawer to hold wicks is part of the base, and a small saucer of vegetable oil with a wick provides the flame. Some of these lights are decorated—in this case, with calligraphy.



See page 75
and cover.

THIS STURDY Korean chest once held a variety of herbs and other substances used in the practice of Oriental medicine; the names of the substances, in Chinese characters, are shallow-carved and gilded on the fronts of the many drawers, enlivening an otherwise unadorned, polished-wood piece. Such chests were originally imported into Japan and given the Japanese name *kusuri-dansu*.



See page 75.

WHILE STUDYING in Paris, Lithuanian-born artist William Zorach (1887–1966) encountered Cubism, which he blended with Egyptian and Greek forms to produce a monumental style of sculpture that stressed directness of carving and simplicity of form. Zorach's forms seem to draw upon his diverse background; earlier, in 1891, he had immigrated to the United States, and later he worked in both Paris and New York. Zorach is best known for his animal sculptures.



See page 106.

MANUEL NERI is a leading sculptor of the San Francisco Figurative School, which, in the late 1950s, represented a renewed interest in realism, and foreshadowed Pop Art's break with Abstract Expressionism. Neri's figures in plaster, fiberglass or marble, white or polychromed, display chisel and sanding marks, cuts, and sometimes the armature; this technique parallels Abstract Expressionism's emphasis on the creative process. In 1966, Neri



See page 120.



See page 121.

abandoned his figural sculpture to produce geometric constructions.

A "SECOND GENERATION" Abstract Expressionist, the contemporary painter Grace Hartigan creates works that display the large scale, bright color and all-over painting that characterize that movement. Hartigan's use of figuration and narrative sets her apart from color field painters, such as Rothko, while her restrained use of gesture differs from the expressive approach of de Kooning and Pollock. Thus, she adds unique imagery to what appears to be a synthesis of the two divisions of the movement. Hartigan's abstract work was interrupted twice in the mid-fifties: once when she temporarily switched to figurative art, and again when she turned to set design.



See page 137.

THE ABSTRACTED LANDSCAPES of the contemporary artist Kenzo Okada present distilled essences of nature's forms—rocks, trees, mountains and/or sea. The abstractions are pared down to pure shapes, yet remain grounded in nature. Colors equalize each other through juxtapositions that prevent bright areas from overpowering muted ones; and silken paint textures emphasize light, resulting in compositions of exquisite balance and subtle restraint.



See page 153.

MID-NINETEENTH-CENTURY furniture that was based upon earlier Louis XV models exhibits variations primarily in the modified frames; the manufactured pieces have smoother configurations than their eighteenth-century carved predecessors. The cabriole legs and subtly carved apron of this small chair support a graceful back; the latter gives the illusion of being cut out. The surface of the frame is covered with japanning—shiny black lacquer detailed in gold—and further ornamented with iridescent bits of polished shell. This latter, mosaiclike mode of decoration, Oriental in origin, was practiced in both England and France. □

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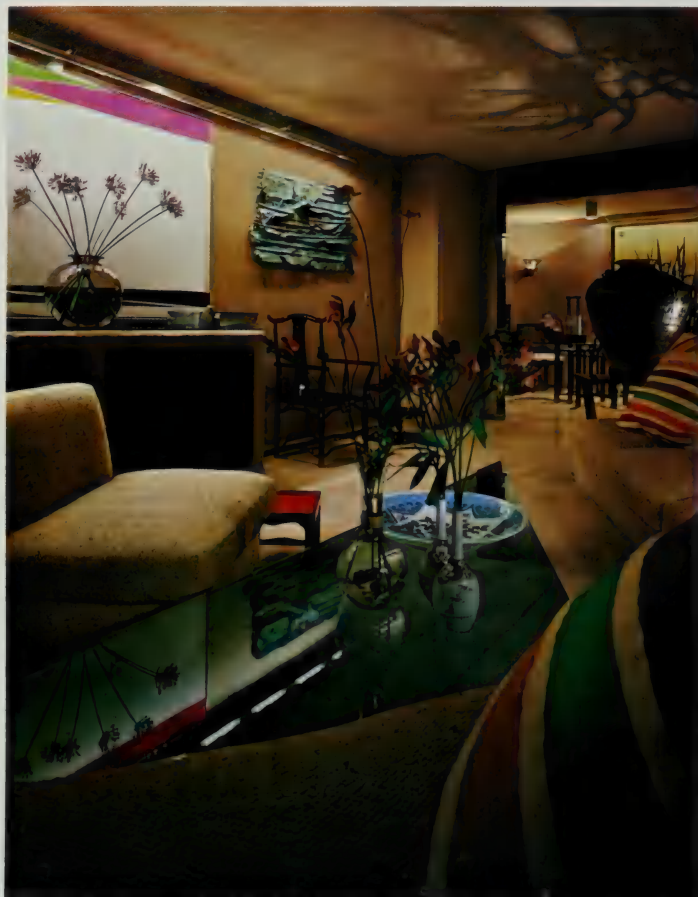
An International Direction for the New Decade



INTERIOR DESIGN BY JAY SPECTRE, ASID
PHOTOGRAPHY BY JAIME ARDILES-ARCE



The ability to use elegant materials without introducing a feeling of overrichness is a Spectre hallmark.



IT HAS ALWAYS BEEN a truism that interior design is a manifestation of the need for a suitable backdrop for private life. A sensitive designer's first concern is to make sure that the desired setting is evocative both of the personality of the client and of the reality of the contemporary world. As the demands of private life change, so does the kind of space required. It was this latter problem that interior designer Jay Spectre recently confronted when he was asked by long-standing clients Mr. and Mrs. Albert Lippert to take on a small commission in a building on Fifth Avenue in Manhattan.

It was, Mr. Spectre admits, not the kind of project that most excites him. The reasons for this were the usual ones: The rooms were low-ceilinged, blank-walled and minimally finished. Clearly the sense of richness, of complexity, would have to be provided by the designer. "However, as I became involved, I gradually became more excited," he says. "Not about the space per se, since the energy would have to be imposed by me, but I came to a great realization as I worked on the apartment. Here I was—and the owners too—on the very edge of a new decade. We had the resources to create a fine design, enough to transcend the limitations of the space. Most important of all, we had the whole world from which to draw our inspiration. Two things, it seems to me, have happened. One is that everyone in possession of wealth or responsibility—or both—travels constantly these days. And the second, perhaps more important,

PRECEDING PAGES AND ABOVE: Jay Spectre's handling of geometry and texture makes the Living Room of Mr. and Mrs. Albert Lippert's New York apartment a medley of dynamic contrasts with an international tone. Diagonally placed sofas and a triangular low table offset the room's rectangular shape, while sleek surfaces gleam against the softness of Clarence House wall upholstery and Patterson, Flynn & Martin carpeting. Contemporary artworks include an Ann Page paper wall sculpture, a Larry Zox painting, Eugene Sturman's copper wall sculptures and a small Seiji Kunishima metal and stone construction. Levolor blinds punctuate New York at dusk, and a Ming jar elucidates the subtle Oriental flavor. COVER AND OPPOSITE: Dominating the Dining Area with wit and whimsy is a circus tapestry by Alexander Calder, which shares its linear quality with another Ann Page construction and a calligraphy-ornamented Korean herb chest and Japanese paper lantern. The tapestry's raffia weave restates the natural mode of a McGuire bamboo-base table and a rustic Japanese wicker tea basket.





ABOVE: Again enlivening the conventional floor plan, Mr. Spectre used false walls, angles, and furniture set on the diagonal, to create a new spatial environment in the Bedroom. He reinforced the uncluttered contemporary feeling with lacquered cabinetry, dark shimmering Levolor blinds, and neutral-toned Patterson, Flynn & Martin carpeting. Amid the sheen of reflective surfaces, a chinoiserie-patterned chintz from Clarence House and a Japanese screen soften the mood, infusing an Oriental sensibility. On a bedside cabinet, a sculptured face carved in crystal, by Lalique, adds an element of fragile translucence.



is that taste has changed. The two are intertwined, since this new mobility exposes everyone to everything. I felt suddenly liberated. I no longer had to think in terms of making the apartment reflect anything local. People are always concerned with making their space reflect their present environment, but it occurred to me that my clients' backdrop was the world. So let's celebrate that."

Since the apartment was by no means a primary residence, but the smallest of several, Jay Spectre felt free to impose a kind of visual shorthand on the apartment. It is rather more like a personal hotel suite than anything else. There is an undeniable luxury in having a place of one's own in a major city, rather than using the dehydrated convenience of a hotel. "I had just returned from Paris," says the designer, "and I had found a beautiful pair of French Art Déco wall sconces. They worked very well in the dining area. And that's what set me off in my international direction. Why not, for example, counterbalance the sconces with a Korean herb chest and a Japanese lantern?"

Another early decision was to place all the furniture on a diagonal, so establishing an effective counterpoint to the blandness of the contemporary rooms. "Remember what I said about bringing energy to the space? This is what I mean." There is also a spectacular view of Central Park, but Mr. Spectre was content to use this as an unplayed card and concentrate on bringing savor to the interiors. He designed much of the furniture; it includes such potential

collector's pieces as a desk and credenza covered with the same carpeting as the floors, and with black-lacquered tops and doors. The ability to use elegant materials without inducing a feeling of overrichness is a Spectre hallmark. And so is the careful placement of original, and often powerful, art. In fact, one of the more tangible benefits of an association with the designer is the recognition of his astuteness about art in general.

Nevertheless, it is to the persistent internationalism of the apartment that Jay Spectre keeps returning. Preferably, he feels, any accessory should be able to show at least two cross-cultural references. And as an example, he cites the contemporary chinoiserie chintz he has used to soften the mood of the bedroom. "It's an American design taken from an eighteenth-century English document." It is the juxtaposition and contrast of so many different influences and periods that give an interesting depth to Mr. Spectre's work.

Perhaps it is sentimental to speak of one world, particularly in view of the political tone on which the new decade has opened, and Jay Spectre would agree. But in the more timeless and more magical world of design, such internationalism is a fact of life. And the designer would be among the first to hope that such harmony might just possibly alter the climate and conditions of international relations as well. "Increasingly, the mobile of the world have one set of interests, one frame of values. How can this *not* be healthy?" □

—Peter Carlsen



Allure of Country Life

A Manhattan Designer's Inviting Private World

INTERIOR DESIGN BY KEITH IRVINE
PHOTOGRAPHY BY HORST
TEXT BY VALENTINE LAWFORD



THERE WAS A TIME when few successful New York interior designers in search of a country house of their own would have been tempted by an American-Victorian farmhouse, however unspoiled its setting. But now, Keith Irvine's choice of such a house in New England seems almost classic. The British-born decorator made his choice some fifteen years

ago, and that choice might well be described as farsighted. Characteristically, he was less concerned with being a trend-setter than with acquiring a house mellowed by age, but not so inhibitingly historic that it called for reverential treatment.

He intended it as a weekend retreat for himself, his wife, Chippy—at that time also a designer in New York

The inviting country atmosphere of an 1870s Victorian farmhouse in New England results from more than a decade of renovation by its owners, designer Keith Irvine and his family. OPPOSITE: The colonnaded front portico adds traditional distinction to the clapboard structure. ABOVE: In the Sitting Room, an early-18th-century burl-wood cabinet shelters English porcelain animals of the same era. Poised beneath a Chippendale-style mirror, two Staffordshire King Charles spaniels survey a cozily cushioned sofa covered in orchid-patterned chintz.



City—and their two young daughters. Gradually it has become a year-round residence. In addition, the barn has been turned into an alternative house where the Irvines spend the summer. It is a seasonal move of a hundred yards that gives them a pleasant change, without the upheaval of an annual vacation.

Rehabilitation and refurnishing

over the last ten years have been a combined family effort. "We did everything ourselves," Keith Irvine says, "except the electrical work and the plumbing. Almost every piece of furniture has at one time or another been in every room in the house. The living room lace curtains—which we dipped in tea—have been in only three rooms so far, but they will no

The robust textures of local stone, rough-hewn beams, and a natural raffia rug by Stark establish the rustic appeal of the spacious hearth-warmed Dining Room.

ABOVE: A mid-Victorian Scottish oil painting of a boy, and a Victorian cabin trunk, evoke the house's period of origin. A fantasy portrait by William C. Richards hangs above the mantel. OPPOSITE: Enhancing the Dining Room's traditional look is a folding screen covered with early-19th-century wallpaper panels by Jean Zuber. Hollyhocks bloom on Lee/Jofa's patterned drapery chintz.



doubt end up as costumes for one of the masques that we write and perform each year in the garden! And we're eternally rehangng the pictures." Mrs. Irvine no longer works professionally, but, in her husband's words, "she's been writing forty books, none of which is finished. But she made the curtains and slipcovers and painted many of the cushions.

...decoration
that is handsome but
lighthearted, gently
ironic but genuinely
comfortable.

Even our daughters have caught the spirit. After I tidied up their bedroom recently, they said they liked it that way and would keep it that way."

A small part of the farmhouse dates from 1790, but the rest is a typical 1870s construction, with relatively large rooms and well suited to the kind of decoration—handsome but lighthearted, gently ironic but



genuinely comfortable—that is second nature to Keith Irvine. “I have always kept close to what I admired when I was a schoolboy; 1840 was my ‘moment,’ then as now—the Lord Melbourne period, roughly everything from Regency to mid-Victorian. To think that I was doing this nonsense all those years ago!”

Though he is unwilling to take

himself too seriously, it would be wrong to assume that this designer is an amiable joker, unfairly endowed with talent. One of the reasons for his success is that he knows the rudiments and refinements of his profession so thoroughly that he is able to be somewhat casual about them. As a young Scot in England in the 1950s, he had the good fortune,

ABOVE: The Sitting Room décor projects a stimulating literary quality. Strié wallpaper by Clarence House provides a unifying background for a variety of objects, including a watercolor of a tree-shaded cottage, by A. C. Bowen, two early-19th-century equestrian studies and a Hepplewhite armchair. OPPOSITE: Cherished photographs and furnishings generate a familial ambience in the Master Bedroom. A 17th-century Chinese armchair rests at the foot of a canopy bed covered with a 19th-century American quilt.



and the ability, to serve for four years as assistant to one of the outstanding masters of twentieth-century interior design, the late John Fowler.

Some of the most cherished pieces in Keith Irvine's house today were bequeathed to him by his famous mentor. Of his deeper indebtedness he says: "John's influence on me was great. But it was largely unconscious.

After coming to America, I didn't do anything very 'Fowler' to begin with. I did things that were less grand, and my taste is still for small-scale grandeur. But I have been working back to what he taught me. When you were with John you had to do your homework, as he did. Everything was thought out at least six times."

It goes without saying that the

current work of Keith Irvine and his partner, Thomas Fleming, is not limited to re-creating traditional interiors or playing variations on any particular period theme. They have an equally skilled touch with strictly contemporary design, and enjoy working for their younger clients. But in Mr. Irvine's own house, where he has naturally been free to indulge



his personal tastes, there is undeniably much that is pleasantly evocative of the decorative technique in which John Fowler excelled.

As in the work of Fowler, so in the work of Irvine. It is rather easier to list the ingredients than to describe the dish. Superlative English furniture and carefully oiled and preserved leather-bound books, many

flowered chintzes, needlework carpets, animal portraits, quilts, a touch of tartan and a twist of Gothic—one and all play their memorable role in the interior of the Irvine farmhouse. But so too do innumerable less-predictable elements: an Edwardian Chippendale-style table, the throne on which Vivien Leigh sat when she played Cleopatra, a portrait of Mr.

ABOVE: An 1860 American mahogany canopy bed dominates another Bedroom and anchors the gaiety of Victorian document wallpaper, patterned chintz by Lee/Jofa, and bedside table drapery fashioned from a Victorian lace dress. OPPOSITE: A child's Bedroom abounds in whimsy, as vintage dolls mingle with contemporary toys. A delicate muslin, fancifully draped above a 19th-century American bed, combines with sheer curtains and Scalamandré's pinstripe wallpaper to create a light, airy setting. The large circular rug is from Stark.



Irvine in his youth, wittily disguised as Mary, Queen of Scots.

"I like mixing 1920s and 1930s American rattan with very good classical pieces, and Staffordshire china with Chinese Export porcelain," says Keith Irvine. "I started collecting Staffordshire in my boyhood, when you could buy it for seven and sixpence apiece. I stopped only after I

bought a Shakespeare statuette that cost two hundred and fifty dollars. For me, Staffordshire has a certain *literary* quality that I love."

The same might be said about his own decorative idiom. Like so much else of British provenance, it is a form of literature at one remove. It has sometimes been called "the English country house" style. All well and

good, provided you admit it is as valid in America as in England, and do not confuse "country house" with "stately home." It has nothing to do with guided tours and misguided paying guests—but a lot to do with sound education and a sense of humor, with wood fires and open windows, buttered toast for tea, and with children and with dogs. □

Historic Architecture: Charles Rennie Mackintosh

An Early Modern Experiment near the Firth of Clyde

TEXT BY THOMAS A. HEINZ



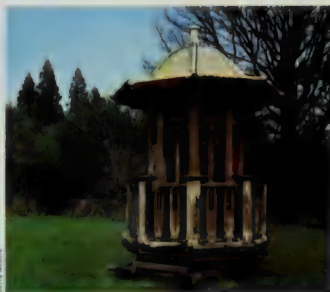




Illustration: Robert and John Thompson & Henry

Between 1902 and 1903, Scottish Art Nouveau architect/designer Charles Rennie Mackintosh anticipated the Modern Movement with Hill House, near Glasgow, created for W. W. Blackie. PRECEDING PAGES, ABOVE AND OPPOSITE: With its massive chimneys and unadorned volumes, Hill House simplifies the Scottish baronial manor house, presenting it with great purity. BELOW: A church cupola, now a gazebo in the garden, contrasts with the restraint of Mackintosh's architecture.

SCOTLAND, A SPARE AND RUGGED LAND, is an unlikely place in which to look for brilliant examples of the supple, sophisticated Art Nouveau style. Glasgow architect and designer Charles Rennie Mackintosh was undeniably a genius at that form, producing daringly modern works—at the turn of this century—that combined the sensuous impulses of Art Nouveau with disciplined straight lines and rectangles that evolved into De Stijl



© Peter Wilson

in later years. His architectural work was limited to the geographic isolation of Scotland, but following the appearance of his influential interiors at the eighth Secession Exhibition, in the winter of 1900, the adoring art students of Vienna were moved to draw his flower-laden carriage through the streets of the city.

Hill House (1902-3), the residence built for publisher W. W. Blackie, was Mackintosh's largest and most



Derry Moore

successful residential design. The form of the building itself, and its striking interiors, show Mackintosh as an intriguing combination of Art Nouveau decorator and honest Scots builder. He was first and foremost an architect. Apprenticed in an architectural office at the age of sixteen, Mackintosh enrolled in evening classes at the Glasgow School of Art, which had become a progressive center of artistic thought under the

direction of its principal, Francis Newberry. In 1889, at the age of twenty-one, he entered the firm of Honeyman and Keppie and soon began attracting attention as a designer. Together with his friends and colleagues Herbert MacNair, Margaret Macdonald (whom he married in 1900) and her sister Frances, he formed a group known as "The Four," dedicated to evolving an original modern style of drawing and

decoration. Their posters, bookplates, furniture, leaded glass and craftwork were exhibited locally and in London, and received much favorable comment in the influential journal *The Studio*. A number of Mackintosh's important commissions were for interiors, such as the famous tea rooms for Miss Cranston in Glasgow, which offered him the opportunity to design a totally integrated environment, right down to



the table service. But it is in his buildings, such as the landmark Glasgow School of Art, 1897 addition, *Windyhill* (1899), and *Hill House*, that his genius is most evident.

W. W. Blackie, a book publisher in Glasgow, was aware of Mackintosh's work on the Glasgow School of Art, and arranged a meeting with the architect, who was then thirty-four years old. Blackie commissioned Mackintosh to build a house for him



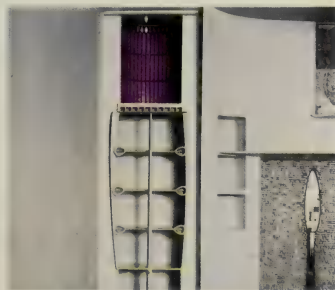
in Helensburgh, about thirty miles west of Glasgow. To design the best possible building for the family, Mackintosh insisted on living with them for a time, to observe their way of life. A factor that no doubt contributed to Mackintosh's enthusiasm for the project was that, upon arrival at the Blackie household for his extended visit, he saw a group of chairs he had designed for a local shop. Blackie had purchased them



OPPOSITE ABOVE: The lower level of the Entrance Hall offers a dark overture to the lighter reception area above. Wall stencils and roseate glass inserts add jewellike color to the totally integrated design. OPPOSITE BELOW: An art glass window and light fixture for a hallway and stairwell typify Mackintosh's artistic attention to detail. ABOVE: In the Drawing Room, a gesso panel painted by the architect's wife and colleague, Margaret Macdonald, complements a fanciful mosaic fireplace surround. BELOW: A built-in cabinet in the Drawing Room resembles a stylized tree; the tapering trunk is crossed by branchlike shelves, which sprout colored leaves.

not knowing the designer's name, and Mackintosh sensed that this was an auspicious beginning.

Hill House was named for its location on the south side of a hill overlooking the Firth of Clyde. The exterior of the house is clearly linked to the heritage of the Scottish baronial style, but Mackintosh created a deft simplification, rather than a recreation of that style. The extraordinary natural light of Scotland is so



soft that elaborate ornamentation is not seen to best advantage. Volume, rather than detail, typifies indigenous Scottish architecture, and in Hill House the severe linear quality is relieved and softened by curves. The gray pebble finish, a standard building material in the area, harmonizes with the country's landscape and weather, and the cut stonework at the entrance is the only exterior ornamentation. The striking impression



of the house is made by contrasts of light and shadow, voids and volumes, rather than by fine detail.

If the exterior shows many affinities with traditional Scottish architecture, the interior represents a radically modern departure from anything in Scotland or elsewhere at the time. The rooms are richly and excitingly detailed, as white monochrome backgrounds are stencilled with thrilling colors—peacock blue,

purple, rose, gold and silver. Mackintosh designed every object in the house, down to the keys for the cupboards. In the entrance hall alone, oak chairs with square cutouts, blue wall stencils, blue and gray tones of the geometrically patterned carpet, dark mahogany, and a beautifully designed square clock all combine for a totally integrated effect.

To step from the warm embracing hallway into the white light-flooded

drawing room is indeed dramatic. The room and its furnishings exhibit a mastery of geometric form and a unique ability to combine the severity of the straight line with the softness of curves. Although there is a great deal of decorative detailing, the elements are so successfully integrated that the overall sense is one of restraint and simplification.

The master bedroom, like the drawing room, is a grouping of sepa-



OPPOSITE, ABOVE AND BELOW: A luminous whiteness—avant-garde in its day—suffuses the L-shaped Master Bedroom, where a sleeping alcove is topped by a vaulted ceiling. Art Nouveau decorativeness assumes a modern cast amid the mix of Mackintosh's free-standing and fitted furniture designs. Like the other rooms of Hill House, the bedroom is a highly personal synthesis of organic and geometric motifs. Art glass and fireplace mosaics illustrate Mackintosh's way of using a restrained palette of enticing pastel colors to riveting effect. Ladder-back chairs of ebonized oak provide dark punctuation within this atmosphere of light.

rate spaces, but it exhibits a sense of unity. The shuttered alcove space, the white bed with cabinet headboard, the mirror and wardrobe, the built-in sitting alcove, and the polished steel and glass mosaic fireplace all add something different.

The charm and daring of Hill House are not overwhelmingly apparent at first glance. Mackintosh has incorporated them in subtle ways, without losing a characteristically



northern sense of discipline and order. Art Nouveau experiments take the form of flat stencils, rather than extravagantly twisted shapes, but they represent no less dramatic a break with the past. For in Scotland, as elsewhere, architecture and design were at the edge of a frontier. □

Thomas A. Heinz, an architect devoted to restoring buildings and furniture by Frank Lloyd Wright, is a board member of the Frank Lloyd Wright Home and Studio Foundation.

Antiques: Enchanting Boxes

Rich and Sumptuous Containers from the Past

TEXT BY MARIO AMAYA





CONTRARY TO THE ORIGINAL TALE of Pandora's Box was the story that it held blessings that would have been preserved for the human race, had they not been lost because curiosity prompted the opening of the box. Since time immemorial, boxes have held mystery and intrigue for mankind. Treasures have been transported, jewels concealed, and love letters locked away in them. The box was the first convenient way to store and carry a variety of things in one package, and was one of civilization's earliest pieces of furniture.

The box's very scale and construction have allowed it to be decorated, often elaborately, with painting, enameling, gilding, inlay, jewels or precious woods, or covered with fabrics and printed designs. The Greeks made boxes of painted pottery, the Etruscans of terra-cotta, the Romans of bronze, gold and ivory. The Re-

naissance favored stronger boxes, of iron, bronze or oak, often cradled with decorative metal strapwork and elaborate locking devices.

An example of a seventeenth-century Dutch box is a jewel case built in the form of a temple, delicately inlaid with mother-of-pearl and tortoiseshell, as perfectly designed an object as could be conceived for that rich bourgeois society that delighted in rare creations. Oriental boxes often found their way to Holland, and a beautiful K'ang Hsi necklace presentation box in cloisonné enamel could have contained a string of pearls such as those that a Dutch lady in a Vermeer painting might wear.

An early-seventeenth-century Japanese lacquer box, gilded and inlaid with mother-of-pearl, with a domed cover, was the sort of object that found its way west much later in the nineteenth century, when trade

opposite: *Russian box*, Arkhangelesk, 18th century. Ivory; 5" high x 6½" wide. Foliate engraving and filigree designs lyrically enhance a box of unusual architectonic style. A La Vieille Russie, New York. ABOVE: *Japanese box*, Momoyama period, 1573-1603. Lacquer and mother-of-pearl; 9" high x 14" wide. Iridescent inlay accents a medley of stylized patterns on this dome-covered export piece. Bluett & Sons Ltd., London.

opened with Japan. An eighteenth-century Russian jewel case in ivory reflects Near Eastern design elements in a part of the world where boxes were an essential part of travel equipment. Nothing could look more elegant in a temporary setting, or be packed so easily in carriage or cart.

In the eighteenth century, gentlemen and ladies traveled not only with their bedding and linen, but with tableware and utensils, as well as toilet articles. Inns provided only the bare necessities; thus, boxes containing spirits, cutlery, china and

Since time immemorial,
boxes have held mystery and
intrigue for mankind.





OPPOSITE AND LEFT: *French traveling picnic set*, the case by Charles Topino, Louis XVI period, 1774–1789. Mahogany and purple wood; 6¾" high x 13¼" wide. Marquetry of precisely drawn musical instruments and tea utensils embellish a case whose silk-lined interior displays a flowered Sevres porcelain tea set. Bottles, glasses, funnel and spoons complete the elegant ensemble once used by Marie Antoinette. Andrew Crispo Gallery, New York. ABOVE: *Chinese necklace presentation box*, K'ang Hsi period, 1662–1722. Cloisonné; 6¾" in diameter. Echoing the rare circular shape of this hinged container, sinuous dragon panels of muted splendor rest on a brocade ground in a popular 18th-century style. Ralph M. Chait Galleries, New York.



glasses were important accessories on a journey. Tea caddies served such a function. All of the tea utensils were ingeniously accommodated in a small space, so that a cup of tea could be prepared instantly in the most Spartan surroundings. These traveling caddies were different from those made for the home, where expensive teas and sugars were locked up and put away after tea was made. Such travel boxes were ordered by Marie Antoinette for her flight to Varenne. However, a box with a happier fate is known to have accompanied the party on her marriage progress from Strasbourg to Versailles, in 1770. Belonging originally to one of the royal princesses at Fontainebleau, this box contains a Sèvres porcelain tea set

encased in a rectangular mahogany and purple wood case inlaid with marquetry designs of musical instruments and tea vessels. Formerly in the collection of Nelson Rockefeller, it plays a melody when opened and is one of the more splendid traveling sets to have survived the years.

Another dramatic example that has endured use over the years is the tea caddy designed by Thomas Chippendale around 1765. Chippendale, the most renowned English furniture maker, created elaborate and fantastic designs from woods that were difficult to carve, as demonstrated in this ornate mahogany box design. Made in the form of a Renaissance chest, it is adorned with bronze-doré mounts, accenting the richly colored

wood, and is decorated in exuberant English Rococo taste.

The box has come down to us in the twentieth century with toilet sets, picnic sets and tea caddies, but one of the most useful was the portable cocktail set, popular in the twenties, during Prohibition. These existed in many varieties and contained bottles, shakers, stirrers and glasses so that drinks could be mixed surreptitiously in the back seat of a Rolls-Royce or even in a friendly restaurant. It is said that such boxes are indispensable today for those exotic trips to China and Tibet, where no one has ever heard of a dry martini. □

Mario Amaya is a critic, author of three books and writer on the arts. He is a former director of the Chrysler Museum at Norfolk, Virginia.



Kees Nagelkerke



OPPOSITE: *English tea caddy*, Thomas Chipendale, circa 1765. Mahogany; 8" high x 10" wide. Crisply carved fruit and flower sprays cascade over leafwork moldings to acanthus-scrrolled legs of brass. French & Company, New York. ABOVE: *English tea caddy*, Matthew Boulton and James Cox, mid-18th century. Aventurine glass and ormolu; 5" high x 8 1/4" wide. Mother-of-pearl tea canisters are sumptuously housed in a latticed box of jewellike brilliance. Vandervan & Vandervan, 's-Hertogenbosch, Netherlands. LEFT: *Dutch jewel box*, late 17th century. Tortoiseshell and mother-of-pearl; 12 3/8" high x 10 1/2" wide. A lively array of diverse motifs contrast with the dappled surface of this architecturally inspired work. Hardy San Francisco, San Francisco.





A Free Hand

Interior Space Reorganized in Designer's Own Home

INTERIOR DESIGN BY RON COLLIER
PHOTOGRAPHY BY CHARLES S. WHITE

"MY FIRST INTENTION was simply to paint and paper, when I moved into this house," says Los Angeles interior designer Ron Collier. "I'd sold my last house and had planned on living in my office until a new home could be built. I soon realized that particular situation was not going to work out. My real estate broker, alerted to my plight, called when this particular house in Beverly Hills came on the market. I thought of using it as an interim space. But, after moving in, minor remodeling turned into major renovation. Like most people who find remodeling even more difficult than new construction, I experienced many growing pains. As a matter of fact, I find that I have a great deal more sympathy for my own clients now! Well, the roof and the foundation are exactly the same, and I made only a few minor alterations in the guest house. But *every-*

thing else was changed. There is a sort of domino effect, you know. You alter a certain thing, and then you have to change something else—and so forth, right down to raising the pool area.

"The changes I felt necessary seemed to be limitless. It's rather different working with a client, where there are always necessary restrictions. But this was my own place, and I could indulge in personal freedom as much as I wanted to."

The exercise in freedom took nine months to transform a house built in 1937—"not really Bauhaus or 1920s style in design, but with some of the flavor of both"—into a contemporary stucco and tiled-roof home surrounded with lush vegetation.

"I saw the possibility of a comfortable house, but one with great style," says the designer. "Elegance of space was what I wanted. My major endeavor was to clean up the lines of an unassuming two-thousand-square-foot area and add to it as necessary, while retaining the basically simple character of the house. I tried to do this by eliminating a maze of ordinary little rooms and creating out of them all a few large areas instead."

The emphasis on space is encountered immediately in the entrance hall with its high-beamed ceiling, darkly stained parquet flooring contrasting with white stucco walls. "It's

Ron Collier's Beverly Hills home marks an aesthetic departure for the designer: Muting his usual bright palette and eschewing bold pattern, he devised a quiet unified setting. In the Living Room, upholstery fabric from Brunschwig & Fils and carpeting from Decorative Carpets extend the tonal subtlety of upholstered walls and fir-beamed ceiling. Pale celadon vases counterpoint darker accents—the parquetry low table and the pair of Louis XVI-style fauteuils covered in Clarence House leather. From the cozy alcove, 18th-century Chinese paintings project an aura of beneficence.



The restful color scheme and mixture of European and Oriental appointments extend to the Dining Area, which can be closed off from the living room by sailcloth draperies. ABOVE: A view from the dining area reveals a graceful Living Room vignette in which a Syrian cerosina mirror and a small collection of Chinese celadon from J. F. Chen embellish a Régence serpentine chest. Window shutters lend architectural emphasis. OPPOSITE: Anthurium and a forsythia-filled calligraphic vase by ceramist Roy Hamilton color a view into the Dining Room, where small Chinese blanc-de-chine whimsies appear to float on a round glass table. Indonesian leather chests rise to the occasion, balancing a French Provincial armoire replete with Chinese porcelains.



"It took me some time
to learn that it's what you *don't* do that
makes all the difference."

an escape house, I suppose, while at the same time it's a showcase for a new direction I'm following in my work. In the past I've used a great deal of color and pattern and I felt something different was needed now. I wanted a quiet setting, with upholstered walls to emphasize the textures and quality of the furnishings. This house is really central to my design career, for I have eliminated bright colors, eclecticism and the clutter of pattern, and put the emphasis on quality." This attitude is evident throughout the house. The living room, for example, is clearly without clichés, a no-nonsense room where everything is at once decorative and totally functional.

Mr. Collier brings to all his work a feeling of relaxed elegance and a sense of humor. The style he has often displayed in the homes of others comes to the forefront in his own house. A good example of this is the small seating area of the living room, where a classic backdrop of Chinese mythological paintings is combined with trompe l'oeil draped galvanized steel tables. Not given to large dinner parties, Mr. Collier found it unnecessary to have a separate dining room. Though compact, the dining area is replete with a glass dining table, Queen Anne-style chairs, an eighteenth-century armoire displaying a collection of Chinese porcelains, and decorative stacked Indonesian chests of leather and seed pearls.

The bedroom and bath areas, which flow together, display a nineteenth-century French desk, an Early American desk chair, an eighteenth-century Dutch armoire and a decorative iron bed. The canopy frame, resembling intertwined branches, has banana-leaf-patterned hangings that cascade to the floor. The bath area is highlighted by a massive mahogany cabinet, within which are set the basins. The out-of-doors is brought into view, since the sunken oval tub is set against a glass wall, outside of which is a lovely setting of orchids and banana trees.

Mr. Collier, who has designed everything from restaurant to aircraft

interiors, readily admits that he is obsessive about work. "Even my vacations abroad are exercises in design study. They're a creative diversion, from which I gain new ideas and new perspectives." His interest in design, and hard work, began soon after he graduated from the University of Illinois, where he studied fine arts and art history. Upon graduation, he found himself working for a firm that specialized in designing dressing rooms in Las Vegas and major entertainment hotels throughout the country for such personalities as Dorothy Lamour, Ginger Rogers and Frank Sinatra. With each assignment another style was incorporated into his repertoire, and Mr. Collier attributes his sense of compact design to these specialized projects. Following this apprenticeship, he worked for Virginia Douglas, where he received invaluable applied experience in residential interiors. "But," he is quick to say, "whatever success I have today was not an overnight sensation; it was an uphill learning experience of the past twenty years."

Thus it has taken Ron Collier a while to find the design direction that gives him the most satisfaction. Over the years he has constantly sifted through his thoughts, and the result is that he has eliminated many of the techniques he formerly used. "It took me some time to learn that it's what you *don't* do that makes the difference," he explains.

He feels that "most designers realize that not everyone can do every job; it is the wise person who knows what he can do best." Surely he has followed this advice in the context of his own Beverly Hills house. □

—Gerrold Turnbull

Sybaritic comfort visits the Master Bedroom in the guise of an orchid-brightened open Bath Alcove, where a mahogany cabinet makes an ingenious surround for basins, and deep-hued marble frames the oval tub. At night, the wall of glass superimposes interior reflections on the exterior view, creating a single magical pattern. Carpeting from Decorative Carpets provides light-toned warmth, and a twiglike iron canopy bed, hung with draperies of bold banana-leaved fabric from J. Robert Scott, extends the imaginative botanical imagery.





The Collectors: The Refinements of Art Déco

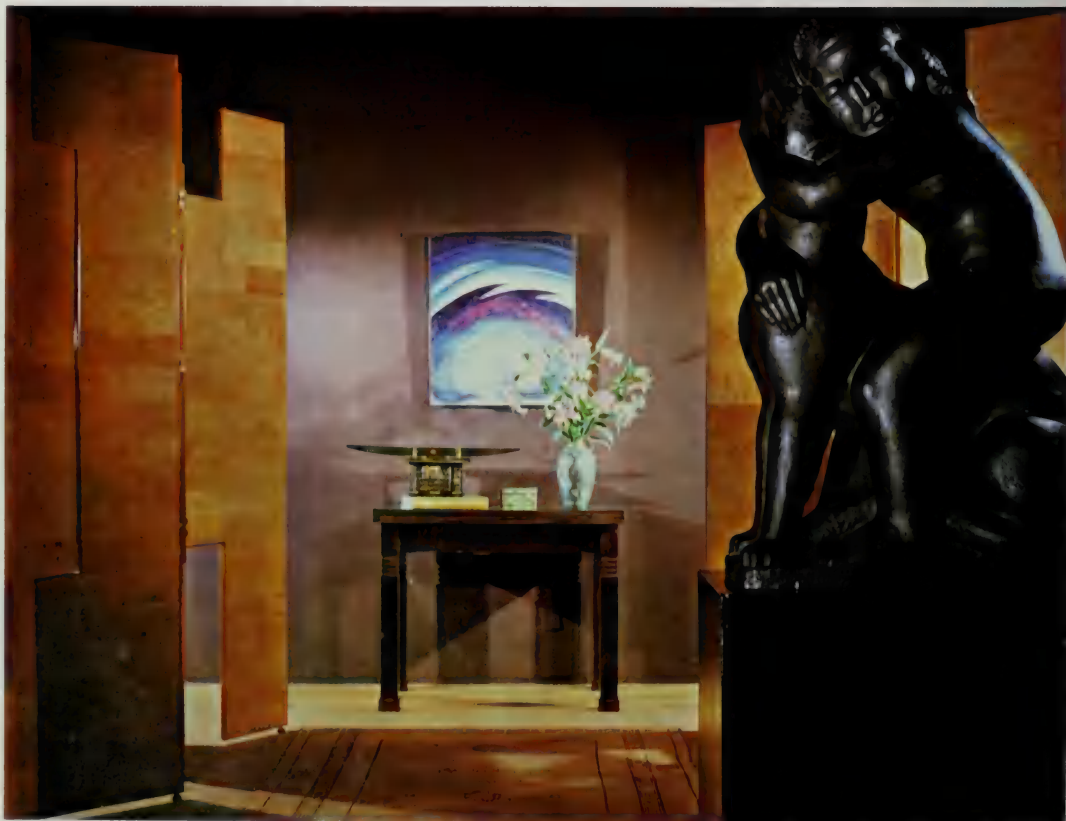
Andrew Crispo in New York

INTERIOR DESIGN BY ARTHUR E. SMITH
PHOTOGRAPHY BY PETER VITALE TEXT BY JOHN LORING

IN THOSE BRIEF YEARS between the end of World War I and the Great Depression, the decorative arts in France enjoyed their last fling. Artists and artisans indulged themselves with rich and exotic materials and finishes coupled not only with the superb

craftsmanship that had distinguished the eighteenth century, but with a new purity of form and line that edited out the unnecessary and frivolous ornamentations of the nineteenth century. When the great exposition of this period's styles

opened in 1925 on the Esplanade des Invalides in Paris, it set standards of excellence in design for the whole twentieth century. "Art Déco," as this extraordinary style has rather recently come to be called, had an urbanity, a suaveness and a civilized





A distillation of works by preeminent artists, designers and craftsmen of the 1920s and 1930s distinguishes collector Andrew Crispo's Manhattan apartment, designed by Arthur E. Smith. *opposite*: In the Entrance Hall, an elegantly restrained setting highlights a 1933 William Zorach bronze and a 1919 Georgia O'Keeffe oil painting. Cork folding screens by the Art Déco designer Eileen Gray direct the spatial flow, while an Oriental rug on sisal matting, both from Stark, adds to the mellow color harmony. *above*: Bold forms dominate a corner of the Living Room, where the robust 1920s classicism of Emile-Jacques Ruhlmann armchairs complements Arthur Dove paintings. The sleek 1925 table, also by Ruhlmann, bears a circa 1910 Josef Hoffmann brass vase.



ABOVE: An Egyptian mask on the Living Room mantel is both an evocative presence and an apt allusion to the Egyptian influence that followed the discovery of Tutankhamen's tomb in 1922. Arthur Smith designed the mirror frame and the lacquered mantel—two effective additions to the room's balanced elegance. The pair of circa 1910 cachepots, Josef Hoffmann creations, provide aureate punctuation. OPPOSITE: Morris Louis's 1958 painting *Beth Feh* and a simplified Bambara sculpture preside over another Living Room arrangement, which is unified by a 1925 Evelyn Wild rug. A 1929 low shagreen table by Jean-Michel Frank attends the sofa, which is covered in Franciscan Fabrics linen and softened by pillows wrapped in Brunschwig & Fils velvet.

grace that have had no equal since. It is this style's underplayed splendor that speaks with quiet eloquence in the collection of furniture and objects in art gallery owner Andrew Crispo's Manhattan apartment, with interiors by Arthur E. Smith.

"I like the simplicity of Art Déco and the way it relates to painting of the same era—even to American painting," says Mr. Crispo. "My interest in American art is clearly in the

artists of that period: Arthur Dove, Georgia O'Keeffe, Stuart Davis, William Zorach. I also consider the great furniture makers of the time artists, and I respond to their understanding of proportion and design, as well as to their feeling for craftsmanship and materials of quality. In addition, I think that Art Déco furniture is very comfortable."

Andrew Crispo hastens to point out that the term "Art Déco" unfor-

tunately has come to include not only the refined works of leading designers and decorators of the 1920s, but countless objects representing the lowest common denominator of the period's popular taste. It was, after all, a period when a talented and much-publicized café society discovered that jazz was hot, the generation was lost, and the martini had replaced morning coffee. Such an accelerated pace of life



...a purity of form that edited
out the unnecessary ornamentations
of the nineteenth century.

expressed itself in objects absurdly disproportionate to their use, and decorated with aggressive zigzags, flying wedges, chromed rods and Lucite discs. But such curiosities have no role in Andrew Crispo's world.

"There was a lot of bad work done in the Déco period," he observes. "Ten percent was really incredible, and the rest was just bad design." He admits, however, to having a whimsical set of silver martini glasses whose

skewed conical forms typify "cocktail generation" design, but they remain in a sideboard. The living/dining room is dominated by notes of superb quality: furniture by Frank and Ruhlmann; statues by Archipenko and Martel; paintings by Dove, O'Keeffe and Davis; and a scattering of ornamental objects by proto-Déco designer Josef Hoffmann. The room's pale-toned decorous background intensifies the

pure contours of the furniture and was created for Mr. Crispo by a close friend, Arthur E. Smith, who also helped select some of the rare furnishings throughout the apartment.

Andrew Crispo's refined taste for collecting developed in a somewhat unusual fashion. As a boy in Philadelphia he found the galleries and collections of the Philadelphia Museum of Art a favorite refuge and an uplifting contrast to the life of the



ABOVE: For studious interludes, the Living Room offers a lustrous 1925 Jean-Michel Frank desk, topped by a Lalique vase, sculptor Archipenko's *Flut Torso*, and a fluted brass cup, 1910-12, by Josef Hoffmann. OPPOSITE: The softly lighted Dining Area fills one corner of the living room. Here, a chrome-pedestaled table is surrounded by Jean-Michel Frank chairs, 1929, upholstered in Clarence House suede; the place settings are simple and handsome, with handpainted Tiffany plates, and Art Déco flatware by Jean Puiforcat. Artworks reflect the varied stylistic tendencies of the era: A lighthearted Stuart Davis painting, *Rue Lippe*, and a terra-cotta accordion player by Joël and Jan Martel counterpoint Georgia O'Keeffe studies titled *Black Diagonal* and *Black Lines*.





In the Bedroom, a more restricted palette and artworks from the 1970s vary the design emphasis. ABOVE: *In Plato's Cave*, a 1973 canvas by Robert Motherwell, and *Black Spheres*, a 1976 wall sculpture by Varujan Boghosian, add dark poetry to the décor, illuminated by a Hansen wall lamp. The achromatic wallpaper and upholstery fabric are based on a stylized shell motif, while the carpeting, by Stark, features a geometric configuration. OPPOSITE: A 1915 study by Marcel Duchamp, after his history-making *Nude Descending a Staircase*, and a 1925 Wedgwood vase, reiterate the room's taut color scheme. In contrast, an Egyptian limestone bird, Arthur Dove's 1929 drawing *Whew*, in reflection, and a tortoiseshell mirror frame provide pauses of earth-toned warmth.

orphanage in which he was raised. "I usually went on Sunday afternoons," he recalls, "and always discovered new and wonderful things—from Picasso's *Woman with a Loaf of Bread* to the great carved rock crystal objects that once belonged to China's Ch'ien Lung emperor. When I came to New York at eighteen I went to work for an antiques dealer. I lived with furniture eight hours a day and spent my leisure time reading and doing re-

search. Certainly New York itself had a lot to do with developing my taste. I began collecting right away."

He is a true collector, and he believes that the real collector buys anything he wants to buy. "Maybe he can't afford it, but he manages. For myself, I've never been afraid to part with money for an object, and I'll even pay more than I know something is worth—simply because I really love it and want it." Although

Andrew Crispo owns one of New York's leading modern art galleries, he makes it an absolute rule never to sell anything bought for his own collection. "I don't even exchange in order to 'upgrade,' because there's no 'upgrading' to be done if you really love something. The collector should buy, not because of fashion, but because of liking. There is no reason for my collections, beyond the fact that I really like these things." □



Gardens: The Hidden Valley

Spectacular Setting in the Mountains above Rio

LANDSCAPE ARCHITECTURE BY ROBERTO BURLE MARX
PHOTOGRAPHY AND TEXT BY ALLEN CARTER



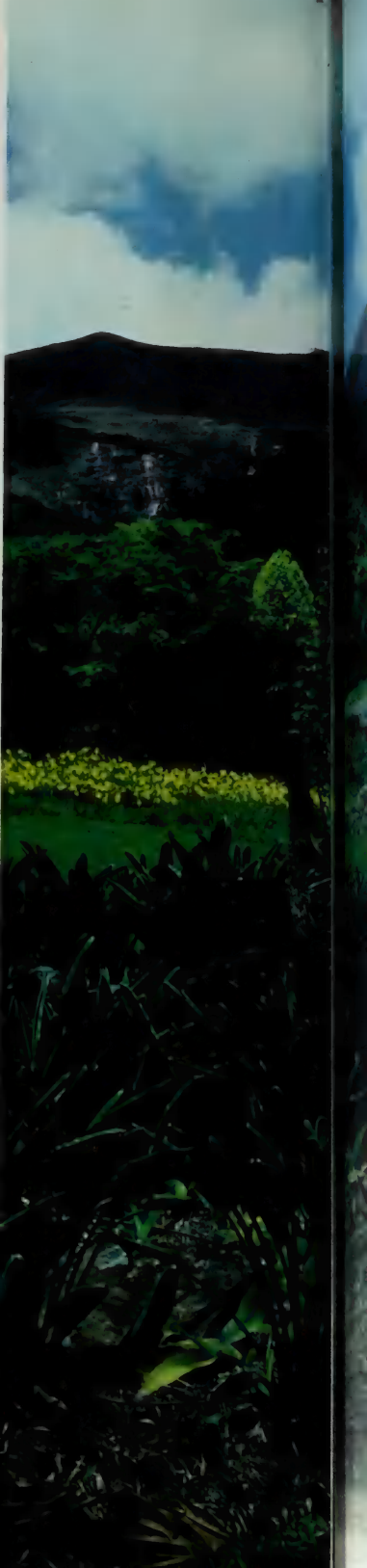
THE PRIVATE hidden garden of Senhora Odette Young Monteiro is high in the mountains above Rio de Janeiro, surrounded by granite cliffs and entirely occupying its own immense valley.

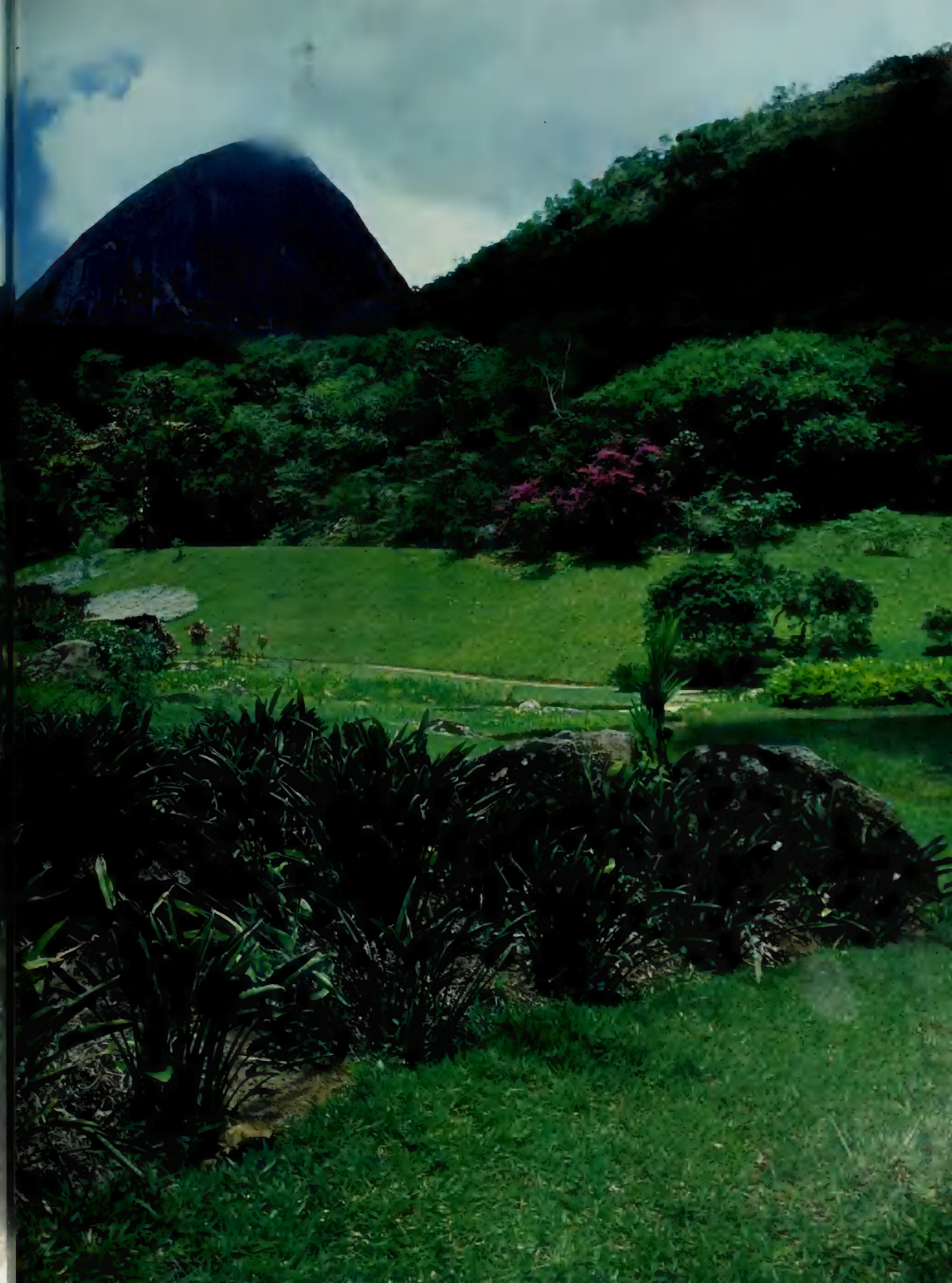
Historically, the area has drawn the discerning of Brazil who want to escape the tropical summer heat of Rio and other coastal cities. The emperor Dom Pedro II in 1847 constructed a summer palace at nearby Petrópolis. "For the sake of the children," he said—but he happily moved his entire court to the area for the November-to-May summers.

Many Brazilians still make the same seasonal trek, maintaining manicured Victorian houses in and

near Petrópolis or establishing themselves on large country estates with manor houses and fine gardens. But no matter how extensive the gardens, no matter how well they are designed, no matter how beautifully

In the mountains above Rio de Janeiro, granite cliffs ring the hidden valley that the eminent landscape architect Roberto Burle Marx made into a garden for Odette Monteiro. ABOVE: The dignified residence commands a prospect of the entire valley, where nothing intrudes on nature's perfection. A sunny profusion of day lilies, accented by sculptural cactus forms, exemplifies Senhor Burle Marx's use of indigenous plants to blend the garden with its environment. RIGHT: Outcroppings of rock and free-form areas of plantings create asymmetrical harmony.





Burle Marx's canvas is the earth itself.



maintained, the owners invariably reply to compliments with the same disclaimer: "But this is nothing. You should see the garden of Odette Monteiro. *That is a garden.*"

Actually, it is not a garden to see, but to behold. It has a sweep and grandeur expressly designed for the majesty of the mountains surrounding this hidden valley. The setting of the Monteiro garden is spectacular. Only the rolling landscape and the Monteiro mansion can be seen in the enclosed valley. Imperfection cannot possibly intrude. The Monteiro garden is in a perfect world of its own.

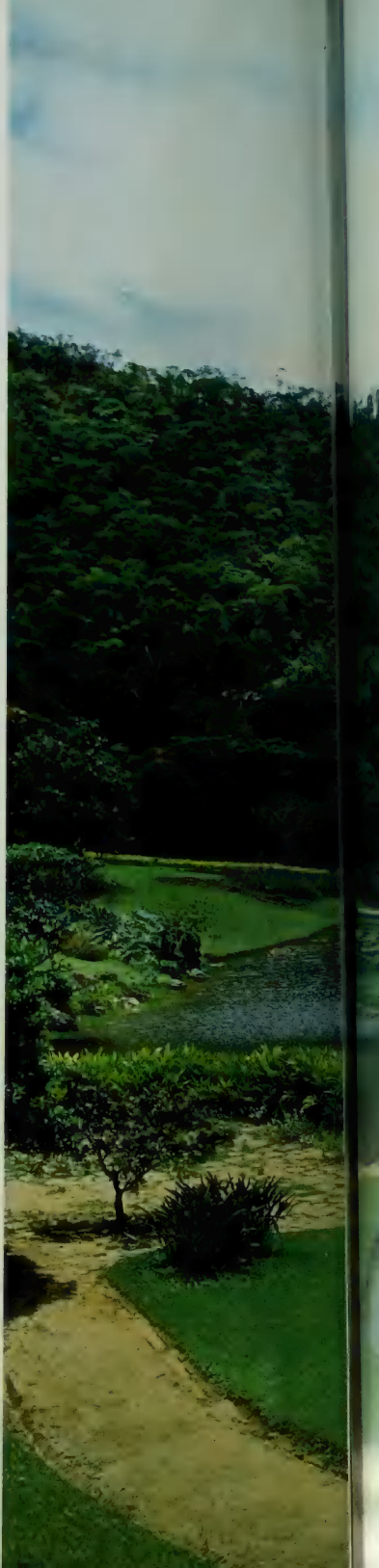
Anything less than perfect, in fact, would hardly match the taste and personality of Senhora Monteiro. She is an imposing woman, as erect in stature as she is direct in her dealings with others. For example, when her husband died several years ago, she sold their large home and proceeded to distribute the estate among her grown children "so they wouldn't have to wait for their inheritances. I took an apartment at Copacabana in Rio, and I'm very comfortable overlooking the beach," she says. And she adds, with an amused twinkle in her eye: "But I kept the house in the mountains for myself, because I do love the gardens."

The extensive Monteiro gardens were designed by Roberto Burle Marx, the noted Brazilian landscape architect who conceived the well-

known serpentine beachfront at Copacabana, as well as dozens of other celebrated landscape projects. Senhor Burle Marx insists that "the Monteiro gardens are not merely to be seen; they are to be lived in." His design emphasizes this intention. A wide path leads invitingly from the residence through the entire garden and into the forest far beyond. The winding path passes dramatic groupings of exotic tropical plants, accents the rolling lines of green hillsides, and hugs the curved shores of a large pond reflecting the shifting colors of mountains and sky. It gives the valley depth and perspective, with the same artifice a gifted artist uses to give life to a broad landscape painting.

This artistic presence in the Monteiro gardens is no accident. For although Roberto Burle Marx is a naturalist, he is also recognized and honored as an artist in many mediums. His oils hang in Rio de Janeiro's Museum of Fine Arts. He designs

ABOVE LEFT: A low swath of coleus, used as a ground cover, bands a grove of trees stippled with bougainvillea. ABOVE: Spiky plant forms give definition to a patch of rock garden. RIGHT: Senhor Burle Marx, an accomplished painter, approaches landscape design as a work of art, thinking in terms of dimension and volume. A footpath, which winds through the entire garden, illustrates his concept by passing through a planned sequence of large and small, dense and widespread plantings. It also skirts the pond created for the garden, and branches off to become a bridge of stepping-stones.







jewelry, as well as stage settings for the ballet and for carnival balls. He is an accomplished musician, sculptor, painter, designer and botanist. He brings all these disciplines to his profession of landscape architect, and his canvas is the earth itself.

"Because I am a painter, people sometimes think I paint with plants," says Senhor Burle Marx. "I do not try to do that. But my work with gardens is always linked to my experience as a painter. That is, I always work from the artistic point of view. Debussy, in his music, knew how to create an emotion with constructions, just as Shakespeare constructed Horatio's speech. I like to construct a garden in the same way. When I create a garden, I am composing. And I like to give clarity to the whole composition, the whole landscape.

"You must think of gardens in several dimensions, and if this is done properly it creates drama," he says. One technique for creating dimension and volume is used so often in Burle Marx gardens that it has become a hallmark of his style. "I like to use large, shaped areas of ground cover, always of several varieties and always planted very close together," he says. "This creates wide

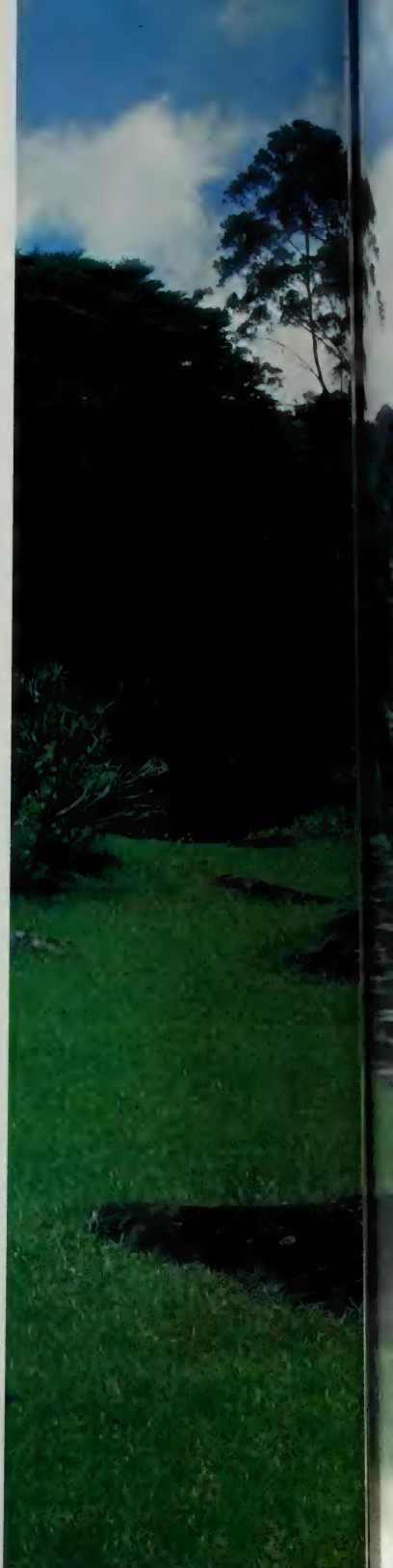
bands of different shades and colors. I like to work with masses of color and to stress certain things. "It helps me to give definition to the whole composition. If it is not well-defined, then I will not be satisfied."

Another basic Burle Marx technique is to use native plants, in order to relate a garden more closely to its environment. "In the Monteiro garden, I used plants of the region to link the developed landscape with the existing landscape. It's not that I refuse to use foreign plants, but I do prefer to design with plants that come from the region of a garden, or at least from the same country."

Senhor Burle Marx says he strives for several achievements in every garden, "and the laws are the same, whether the garden is large or small. To begin with, a garden, for me, must be a work of art. Second, a garden

(continued on page 178)

At the far end of the garden arises a tall mountain, whose familiar shape inspires friends to say Odette Monteiro has her own private Sugar Loaf. ABOVE: The pond provides the focus of the garden; on its changing surface the play of shadows and reflections reveals the evanescence of time and the seasons. RIGHT: Subtle artistry makes the artificial look natural: A walkway and a cluster of philodendron seem intrinsic to the landscape.





Sculptural Drama

Imaginative Tour de Force in Northern California

INTERIOR DESIGN BY ROBERT HUTCHINSON, ASID
PHOTOGRAPHY BY RUSSELL MACMASTERS



MENTION THE HILLTOP adjacent to Coit Tower, and any San Franciscan will be familiar with, and captivated by, its view. Residents and visitors to the city continually wind their way up Telegraph Hill to the landmark that boasts the most impressive panorama of San Francisco Bay—with sailboats and freighters framed by the Golden Gate Bridge on the west, and the view sweeping east past Marin County and the Berkeley hills to the Bay Bridge and city skyline.

Like other San Franciscans enamored of the views and vitality of the city, interior designer Robert Hutchinson, while attending school on Telegraph Hill, periodically visited its vantage point. "This location has always impressed me," he says.

"Both the visual expanse and the houses that lie along the cliff. I used to imagine myself entering these homes to see how they took advantage of their unique location."

That opportunity finally came when a client bought the very house that had most fascinated the designer, and Mr. Hutchinson spent the next fourteen months remodeling the interior to suit the new owner's taste and needs. He explains: "While the exterior was very conservative and proud, the interior was appointed with chandeliers and embellishments on a grand scale that tended to be overpowering and not suited to the owner's taste. Remodeling is a great responsibility, since you must respect the design elements and

work with them—or all cohesion will be destroyed. It would be a pleasure for me to select a theme and design a house from the ground up, but that is rarely the case. Much of interior design is limited to remodeling, and you must think in those terms. I tried to maintain the dignity of the home by deciding which elements were valuable and which were not."

Fine craftsmanship reminiscent of earlier times is apparent throughout the home, and there is a particularly unexpected décor in the garden room. Topped by a thirty-foot-high ceiling of glass that slides open at the touch of a button, orchids and ferns flourish amid towering concrete structures created by Mr. Hutchinson. "This room is the center of the



home—its heartbeat. I wanted the room to be dignified and substantial, yet decorative in the true sense of the word. In addition, I wanted an element of surprise. With my client's blessings—and some trepidation—I was left alone to arrange the space. I

OPPOSITE: Rough-textured sculpture by Manuel Neri gains added dimension amid warm tones and slate flooring in the Entrance Hall of a San Francisco home inventively renovated by Robert Hutchinson. ABOVE: In the Living Room, pre-Columbian figures, Ashanti heads and Southwest American Indian pottery share a common sensibility with a Grace Hartigan painting. LEFT: At the center of the massive marble Dining Room table, living turf on a tray provides a naturalistic resting place for a Chinesco-style Nayarit figure. A sculpture by Bill Abright rests on the mantel, before a wall of 18th-century pine paneling.





Mr. Hutchinson employed one of his hallmarks—free-form architectural sculpting of space—in the Garden Room. LEFT: A jungle of soaring concrete columns creates festive loftiness, while mirrors open the interiors to light from reflected vistas. Low overscale chairs surround a Hohokam pot on a lacquered table at the room's center. CHAISES LONGUES and upholstery fabric by B. & B. America. TOP AND FOLLOWING PAGES: Orchids and feathery ferns thrive beneath a 30-foot-high glass ceiling, which slides open to the fresh air. ABOVE: A mirrored reflection, through the garden room into the living room, captures a pair of Giriama reliquary posts from Kenya, and the bay beyond.







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imagined forms that were uplifting, exciting, and of different heights, in order to promote a feeling of continuous growth while maintaining a man-made sculptural quality. Rather than draw any plans, I called in my workers, and we started to erect steel frames from the ground up. After five months of construction the result is a modern grotto that achieves the desired surprise and still, I think, fits the context of the house."

The care and craftsmanship that mark the garden room extend to the living room, which is joined to it by tall sliding glass doors. In this space textured concrete is molded into ledges that display the owner's collection of primitive clay figures. Beside voluptuous contemporary seating units, jaguar altars from Central

America stand on black marble plinths that function as tables. This calculated juxtaposition of the primitive and the contemporary creates a unique ambience. The designer, who collects primitive art himself and assisted in expanding his client's collection, explains: "The design elements of primitive art certainly complement contemporary design. Ancient objects were originally created to serve some real function—as utensil, altar, tombstone—and they were decorated with the tools and dyes available in their immediate environment. Modern art is no more than a continuation of man's natural expression of form, line and balance, and his desire to create in order to say something that nature has not said—and for his own satisfaction. But in doing so he constantly falls back to the forms that nature has provided. So the designs of primitive art are continually reworked and refreshed, and they have a very real place in contemporary collections. My task in remodeling was to design a backdrop for a diverse collection of art. The setting had to be uncomplicated."

Another aspect of remodeling involved the redistribution of living areas. "The owner wanted to limit his

personal living space, so he wouldn't be constantly running from floor to floor. We selected choice views of the city and the bay and developed them for his daily life." Now the master bedroom and bath command perhaps the most arresting panorama of all. Upholstered walls and windows are subtly angled to channel the eye toward San Francisco Bay. "The views are so spectacular that to compete with them would be ridiculous. But by treating them as the primary artworks in the room, the views are framed and enhanced by an understated interior, and mirrored walls invite the scene to duplicate its image."

Reflecting on the quality of workmanship available today, Mr. Hutchinson says, "Rarely will people allocate their money to superior craftsmanship and finishes. They want the effect, but they don't want to pay for it. Fortunately this particular owner has the highest criteria, and he demanded nothing but the best. The talent to create the best was available, and it was a pleasure to design for, and work with, craftsmen who take the time and necessary steps to produce a result composed of great artistic value." □

—Cameron Curtis McKinley

OPPOSITE: In the Master Bedroom, a New Guinea polychromed lintel of carved heads overhangs a mirrored wall, which reflects David Budd's dark impasto painting and a panoramic view. The warmth of Clarence House pillow fabric contrasts with the cool marble surface of a cabinet displaying Anasazi and Mimbres pottery. ABOVE: Right-angled mirrors in the Bathroom multiply reflections of the marble tub. ABOVE RIGHT: The Terrace draws on natural elements—Philippine salon chairs and a low table, both of bamboo, complemented by indigenous plants—for a relaxed Oriental flavor.



ARCHITECTURAL DIGEST VISITS:
Henry Moore

PHOTOGRAPHY BY DERRY MOORE
TEXT BY YORICK BLUMENFELD



OPPOSITE: Henry Moore, one of the great sculptors of the 20th century, at work in the Etching Studio of his Hertfordshire estate. 1: For forty years the sculptor and his wife, Irina, have lived in their Elizabethan farm cottage among a proliferating complex of studios. 2, 3 and 4: "I'd prefer to have my sculpture shown in a natural setting than with the greatest architecture in the world," says Moore. Garden settings for (clockwise) *Upright Motive A*, 1968; *Locking Piece*, 1963-4, *Oval with Points*, 1968; and *Draped Reclining Figure*, 1952-3, reflect this feeling.

THE WHITEWASHED asymmetrical front of Henry Moore's farm cottage probably has not changed very much in overall appearance since it was built, in Elizabethan times. "*Hoglands*," says Henry Moore, with pride, "used to be a pig farmer's home. We have kept the old name." And pointing to the tall red-brick chimney, he says, "It is typical of the Tudor style."

Although Much Hadham, some thirty miles northeast of London, was the birthplace of Henry Tudor, the father of Henry VII, today this Hertfordshire village is much more celebrated for its "new" Henry.

The eminent artist explains that he and his wife, Irina, first visited Hoglands by chance during the air raids in 1940. Later, his London studio was



damaged. Friends then suggested he rent half of the farmhouse that for centuries had been divided into two tiny dwellings for the use of local laborers. "The house was nearly falling to pieces," says Moore. A few years later he was able to buy it.

"When we moved in, the house was dark. The old den never got any sunshine. We made a lot of changes

"I've always paid
great attention to natural
forms, to seashells,
fossils, bones,
tree trunks and eggs."

— Henry Moore

over the years," he says, "and this home has always had a happy atmosphere." Even at eighty-one, his light blue eyes glistening, it is evident that Henry Moore enjoys an almost child-like appreciation of his environment.

The spirit of the interior of Hoglands is like a personal and intimate mini-museum. The furniture is modest, the carpets and curtains simple,



1



2



3



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OPPOSITE, 2 and 3: Although the interior of the cottage has changed little over the years, the Living Room was a 1958 addition. Here Moore sits surrounded by a very personal collection of art and evocative objects, and by bouquets of flowers from his wife's gardens. 1: An Anteroom announces the tenor of the residence, where art is integrated into simple and comfortable contexts. 4: A Medieval French sculpture beside a doorway to the living room recalls Moore's concern, in his own work, with the expressiveness of sculpted drapery.

but the art is entrancing. The arrangement of the incredible multitude of large and minuscule objects is unpretentious, almost haphazard.

The initial and overwhelming impression on entering the living room is that the number of visual objects distract the eye. Among the hundreds of items are pebbles, papier-mâché eggs, Cycladic sculptures, Af-

rican masks, pre-Columbian artifacts given Moore by Diego Rivera, a French Gothic carving of a Madonna and Child, gourds, flints and a Medieval marble relief. The sculptor's taste is eclectic, but there is a sense that, aside from personal associations and memories, each of these objects is a lesson in sculpture for the artist who has spent his lifetime



exploring shapes, textures, colors, materials. "I've always paid great attention to natural forms, to seashells, fossils, bones, tree trunks and eggs. I keep shapes of every form around me to stimulate new ideas," he says.

In the living room is a large wooden mask from the Congo that Moore admires. "This is a splendid work. It is bigger than life. Size alone

has an emotional impact—it makes an impact as nothing else can," he explains. Then he directs attention to a third-century marble lynx. "Its origins are uncertain, but it came from the Near East, most probably from Syria. Look at the detail. Here, put your finger in its mouth," he commands. "Put it in deep and feel the way that they carved the tongue."

All of the original rooms, including the cluttered book-lined study and the low-ceilinged dining room, reveal the old half-plastered beams. The floors, walls and ceilings slope in different directions; nothing is even. On the landing of a spiral staircase that winds to the attic is a bronze by Anthony Caro, acquired soon after Caro left the Moore workshops.



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3



4

OPPOSITE, 1 and 3: Henry Moore finishes his smaller bronzes in the skylighted brick-walled Top Studio. There, amid two casts of his *Upright Mother and Child*, 1978, is a trio of little bronzes, *Three Bathers: After Cézanne*, 1978. An airbrushed canvas backdropping Moore's *Reclining Figure: Hand*, 1976-8, enables the sculptor to study his work without architectural distractions. 2: At the entrance to the Open Plastic Studio is Moore's *Reclining Figure: Angles*, 1977-9, in plaster. 4: A 1975 bronze, *Three Piece Reclining Figure: Draped*, dominates the White Studio.

Henry Moore's low-ceilinged bedroom seems a particularly significant place: When he is stretched across his narrow single bed, he has a direct view of the painting he values the most, a small foot-square oil sketch that Cézanne did for *The Bathers*. Despite its small size, Moore considers it "marvelous and monumental. Look at the hair. Cézanne had such a

romantic conception of women. "Cézanne, for me, is most visual. He thinks three-dimensionally. I once said I could do models of all three figures of *The Bathers*, given this two-dimensional rendition by Cézanne," Moore explains. And he has lived up to the challenge, doing the clay models in less than an hour. "I wanted to prove to myself that I



could do it. Isn't the back view of a human being beautiful?" he remarks.

Putting on his hat and overcoat, Moore sets off on a tour of the surrounding buildings. Immediately to the right of the farm cottage there is an old stable, which served as his initial studio. Now called the "top studio," it is in this skylighted room that he finishes his smaller bronzes.

Next to the finishing studio is the little etching studio, with an old five-spoked engraving press in the center. This room also has a skylight; Moore is addicted to natural light. There are numbers of etchings lying about and he states proudly, "I've just finished thirty etchings here in two and one-half weeks. I'm sure that's nearly as much as Picasso did." Then the sil-

very-haired Yorkshireman says, "I like to work morning, noon and night. Work is what one lives for." Outside, he points to a structure housing the Henry Moore Foundation. "I hope that after I'm gone, young sculptors will come to Hoglands to see how I worked," he says.

At the distant end of the property the large-sculpture studios and sheds



1, 3 and ABOVE: Working models and plasters in the White Studio reveal preliminary stages of Henry Moore's sculptural process. 2: As an artist who draws inspiration from the forms of natural objects—bones, pebbles, flint stones, shells and fossils—Moore prizes an elephant skull given to him by naturalist Julian Huxley. 4: It is within the Maquette Studio that Moore formulates his ideas for a new project by first creating several small studies in plaster. "This is where I enjoy myself," says the prolific master of modern sculpture.

are located. "The garden used to extend just beyond this espaliered apple tree," he comments. It is his wife who maintains the informal borders of shrubs, perennials and annuals, which curve with the trees and hedges. "Irina makes all of the garden decisions," he remarks. "It is she who chooses the colors of the chrysanthemums in the fall and the places for

the snowdrops in the spring."

In the yard between the studios, big bronze casts are being uncrated. There is a bustle of activity everywhere. Assistants are recreating one small plaster cast in a much larger polystyrene form. "Outdoor sculpture should be over life-size, because outside space reduces an object in

continued on page 180



TO A SOCIABLE profession, one that requires both a keen study of, and a keen sympathy for, the ways other people live, interior designer Tom Britt brings an enviable talent—a gift of friendship. Emphatic, voluble and gregarious, he inspires intense loyalty among friends and clients. More often than not, they are the same.

When one of Mr. Britt's latest clients moved to New York City from a house in the Midwest, her choice of a designer came naturally. Not untypically, she had already worked with Mr. Britt, who counts her among his "very, very dear friends." Disposing of an entire collection of

Note of Serene Balance

Echoes of the Orient

INTERIOR DESIGN BY THOMAS BRITT
PHOTOGRAPHY BY ELIZABETH HEYERT

French furniture in her move, she wanted English furniture as a change in New York. For the setting, she chose an apartment suitable to both large and small entertainments in what is perhaps New York's most glamorous building: River House.

Mr. Britt admits to a strong classical interest. "Whatever work I do, whether it's French, English, contemporary or whatever, I think the results should be totally classical and ordered." On other projects he has imposed order where none existed. Here, "the architecture dictated it."

In the arrangement of both living room and dining room, symmetries



and axial relationships are scrupulously maintained, often through the use of paired furniture and accessories. Both in the antique pieces he gathers and in the modern upholstered furniture he has built, the designer has a fondness for pairing that almost amounts to an obsession. The appeal of pairs, for him, is two-fold: They please the eye, and—perhaps because they please the eye—they induce a sense of well-being.

Typically, in a Britt design, color performs the same simultaneous visual and psychological double duty, contributing to an overall sense of order. "Whether the design is for an

Thomas Britt's balanced design for the Living Room of a New York apartment reveals his fondness for classical order.

OPPOSITE: A Japanese screen depicting Kabuki actors backdrops a symmetrical arrangement in which armchairs covered in Schumacher fabric flank a marble inlaid table topped by Tiffany crystal and sculpted birds. Chinese vases mounted as lamps, and blanc de chine objets d'art, add to the Oriental flavor.

ABOVE: Wall-hugging banquettes and a pair of Hepplewhite chairs upholstered in Clarence House fabric transform an alcove into another inviting seating area.

Hansen lamps illuminate Oriental objects and an Okada painting.

apartment or a house, I believe the palette must be considered as a whole. It's not quite an overall palette. There should be definite breaks in it, if the area's large enough, but there should be continuity. I like to think of this as a color design."

The term is appropriate, for the apartment can be "read," in much the same way as a book is read, revealing "echoes," "anticipations" and "themes." Nothing is random, and a color noted on a pillow in one room, or on a cachepot in another, is likely to spring into full prominence in still another room. Whether background or accent colors, however,



they all fall well within a range of vigorous, Adam-like pastels, sympathetic both to the apartment's architecture and its predominantly eighteenth-century English furniture.

More than anything else, the collection of antiques and accessories Mr. Britt has assembled determines the look of the apartment. The theme of the collections is chinoiserie, a style full of eccentric incident and exotic fantasy. Born in the seventeenth century out of dreams of empire, and continuing through many permutations into the nineteenth century, chinoiserie breathed life into the recurring Neo-Classical

"Whatever work I do,
I think the results
should be totally
classical and ordered."

tendencies with which it coexisted. Mr. Britt's penchant for this style suggests that, for all his classicism, he remains essentially a romantic.

The master bedroom of the apartment finds this romanticism in full flower. An eighteenth-century Chinese wedding bed dominates the room. Motifs from the bed, the designer explains, "recur everywhere. The desk is Chinese; the chair behind it is Chinese Chippendale; the upholstered pieces are covered in a rather chinoiserie print with parrots and flowers on it. And that's just the bedroom. The Chinese motifs appear throughout the apartment. And they



repeat themselves—from the Chinese wallpaper in the entrance hall to the lacquered Queen Anne-style chairs in the dining room, with their chinoiserie decorations; from the Chinese Chippendale side table in the living room to the Georgian chairs with *their* Chinese motifs.”

Most areas of the apartment, finally, are seen to best advantage at a particular time of day or night. For all its charms during the day, indeed, the apartment is perhaps best seen at night—at some large and gala dinner, with multiple reflections cast by candlelight on highly polished surfaces, or at a small table poised next to the

OPPOSITE: The warm color scheme extends to the Dining Room, where stately George III candelabra by Matthew Boulton, Chinese blanc de chine goddesses and a delicate floral arrangement form a romantic centerpiece on the lacquered Parsons table. Painted Queen Anne-style chairs contribute grace to the English look the resident desired. ABOVE: In the Master Bedroom, an intricately carved Chinese wedding bed, draped in cotton sari fabric, fills a window bay. Flowered chintz from Brunschwig & Fils, covering armchairs and an ottoman, furthers the room's light Oriental tones, while a pair of expressive enameled biscuit Fu dogs lend a playful air.

windows in the living room. “The small table was something the owner particularly wanted,” the designer explains, “and I think it’s what she likes best. She calls it the ‘river table.’ It’s perfect for just one or two guests. You sit there; you can watch the boats go by; the lights gleam on the Queensboro Bridge. At times like these, it seems as if the view exists just for you personally.” River view or not, however, the most compelling aspect of this apartment is that Tom Britt has adhered to the credo of the professional interior designer: to give the owner what he or she wants. □

—Chris Hemphill

Architecture: Charles Moore

DESIGN BY CHARLES MOORE AND RON FILSON

PHOTOGRAPHY BY JULIUS SHULMAN TEXT BY JOHN DREYFUSS







THE SHELTON HOUSE, BY CHARLES MOORE, rests on its tawny hillside like an exclamation point high over Los Angeles.

It is a long narrow building extending across a Bel-Air hill, like a viewing gallery overlooking the canyon below and the city beyond. An additional boxlike, two-story building stands next to one end of the house at a slight angle, providing a contrast that vividly accentuates the graceful linearity of the larger house. Much as an exclamation point adds emphasis to a sentence, this big wooden house designed by Mr. Moore and his associate, Ron Filson, adds emphasis to an already dramatic site.

Charles Moore, one of the nation's most highly respected architects of small-scale buildings, lets his designs grow from parameters set by sites and clients. His houses are not alien art forms born of intellect. They are works of art related to the people and places they serve.

As in many of his designs, Mr. Moore has used wood in

the Shelton House with the sensitivity of an artist using oils. Its red cedar exterior offers a rich warm welcome to friends of the owners, Professor John Shelton, who teaches at UCLA's Graduate School of Management, and his wife, Dr. Ivy Mooring Shelton, a psychologist.

"To some extent, my wife and I had different goals for this house," says the professor. "I had in mind the comfortable, wooden, low California ranch style. My wife thought of a more formal, elegant, classic house." The Sheltons essentially wanted two different houses. It was up to Mr. Moore and Mr. Filson to satisfy them with just one. They did it with the comfortably ordered architecture of a 4,000-square-foot one-story home.

The slant of its textured asphalt shingle roof roughly conforms to the slope of its site, uniting the house with its 2.75-acre, canyonside property. It is a house that is very much at home in its place. The melding of house and



PRECEDING PAGES AND OPPOSITE: Poised like a viewing gallery overlooking a fine panorama, the Shelton House, by architect Charles Moore and his associate, Ron Filson, stretches out long and narrow, while conforming to the slope of a rugged Bel-Air canyon hillside. The boxy two-story servant's quarters, a separate small structure, provides punctuation and balance among the design elements. ABOVE: Windows are playful irregular cutouts enlivening the balcony façade that extends the length of the residence's downhill side. LEFT: From the deck of the partially enclosed Balcony, vistas are presented like pictures on a wall. BELOW: An axonometric drawing shows the attenuated residence with a projecting study wing and the servant's quarters—all grouped around a courtyard with swimming pool.

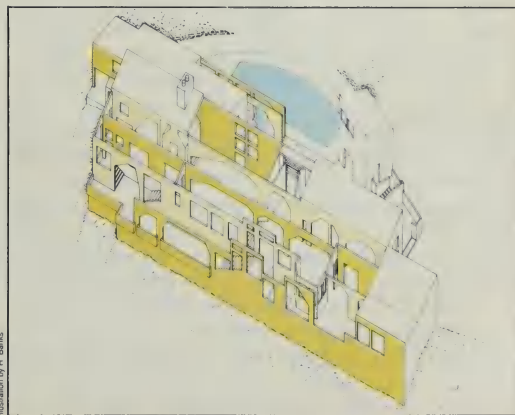


Illustration by H. Barnes



hillside is no accident. Even the interior of the structure follows the contour of the hill. Inside the residence, entered through a courtyard containing a swimming pool fed by a waterfall, is a stimulating space that takes its design cues from a series of parallel walls that run across the hillside like topographical configurations.

Since the house is long—104 feet—and relatively narrow—20 feet, more or less, depending on the exact position—Mr. Filson and Mr. Moore were careful to avoid the possibility of having the building resemble a tunnel. Windows on the downhill side of the structure help overcome the tunnel effect by bringing in the view of the valley below and, on a clear day, parts of Los Angeles, Santa Monica and the Pacific Ocean, to Catalina Island. Those windows all but carry visitors into the extraordinary panorama outside. And similarly, they serve to bring that vista into the gallerylike home.

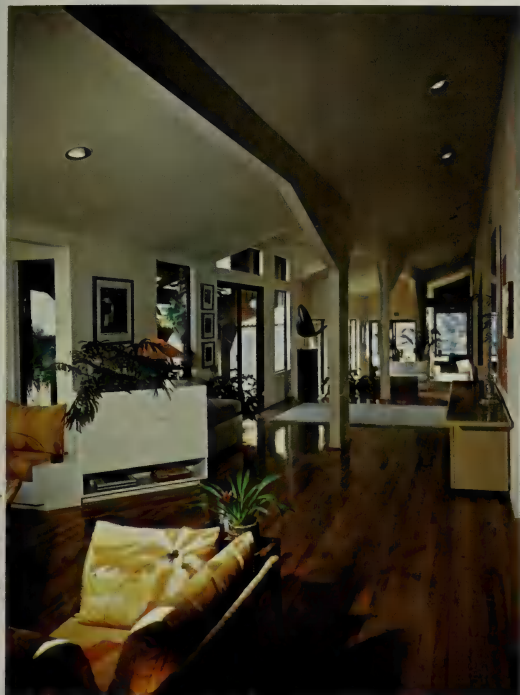
Windows that climb the uphill side of the living room frame treetop views, creating a feeling that the house roosts in those trees. That feeling is also promoted by an

architectural element characteristic of Mr. Moore's work: the single-slant shed roof, here punctuated with skylights.

"One of the things the shed roof does for the Shelton House is permit raising the height of the walls, and therefore the windows, on the uphill side of the house," Mr. Moore explains. "And that permits putting in high windows to give us a view of the eucalyptus trees above the house. We wanted that view very much."

Mr. Moore and Mr. Filson knew they could not count on views alone to combat the tendency of long narrow spaces to bring to mind hallways of hotels. So they also employed a sophisticated color treatment and arbitrarily shaped slant-topped arches cut into walls, to draw the eye away from the house's linearity. Colors on the long walls are shades of beige that become progressively, but subtly, darker, with the lightest shade on the downhill side of the residence. From the entry, which is roughly in the middle of the house, the view to the left, toward the kitchen, reveals colors ranging from beige through apricot to dark peach, on walls that cross the

Angular arches cut into interior walls create a stimulating space with an unpredictable rhythm.



A series of parallel walls, and arches beyond arches, stratify the large interior spaces. OPPOSITE: Changes of level, as between the Living Room and the slightly higher Entrance Hall, give roomlike definition to the open plan. ABOVE AND ABOVE RIGHT: Windows bringing in the view, and arches that direct the eye sideward, are among the devices the architects used to counteract a tunnel effect in the long, narrow house.

home. Glancing the other way, toward the master bedroom, reveals walls painted progressively darker hues of brown. All those discreet color gradations, while they do not rise up and smite the viewer, give a sense of specific place, from any vantage point. "They give you a subconscious feeling for where you are," says Mr. Filson.

The architects further enhanced the sense of orientation by arranging the entry, dining and kitchen areas on one level, placing the living room four steps lower, and the master bedroom three steps below that. These changes of level serve to demarcate the areas, but manage to avoid visually interrupting the open expanse.

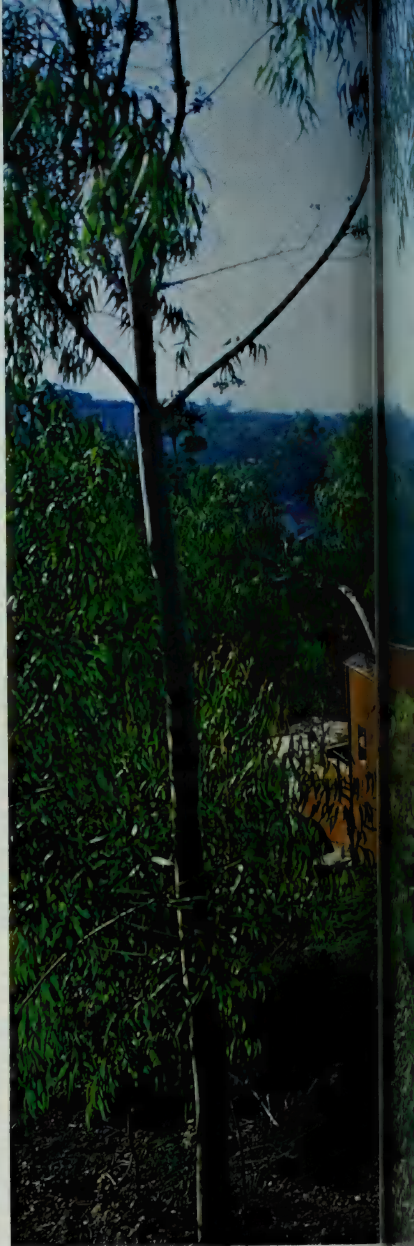
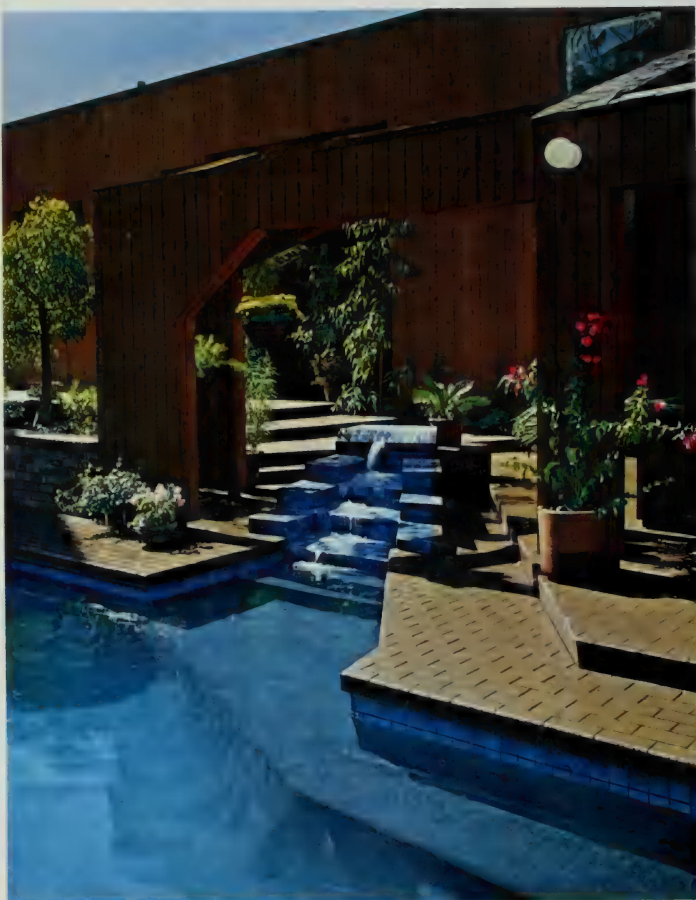
Because Ivy and John Shelton have radically different architectural tastes, their house is pleasantly contradic-



tory. It is at once formal and casual. The open character of the home, which is almost like one big room, lends a casual air. So does the framing of so many views by irregularly shaped, playful arches. Mr. Moore and Mr. Filson cut the arbitrary angular arches into certain interior walls of the house, creating an unpredictable rhythm that is one of the structure's strongest design features. Furniture, and details such as a walnut mantel standing in the living room like a fragment of a Greek temple against a painted wall, provide the element of formality.

The house is ideal for entertaining. A partially enclosed balcony traverses most of the downhill side of the residence, so when the Sheltons give warm-weather parties, some guests can relax outside while effectively remaining part of the group that chooses to stay indoors.

Arches similar to those that help define much of the space inside the house appear again as one of its most distinctive exterior features. These angular shapes, punctuating the outside wall of the balcony, give that façade the sculptural quality of a highly personal work of art.



ABOVE LEFT AND LEFT: The ruddy warmth of stained red cedar, brick and tile affords a pleasing contrast to the courtyard's azure swimming pool. A fountain adds the visual sparkle of falling waters, accompanied by a gentle splashing sound. ABOVE: Windows along the uphill side, and skylights in the shingled shed roof, capture cherished views of the canyon's eucalyptus trees.



Charles Moore is perhaps best known for Sea Ranch, a planned community that subtly complements the unparalleled natural beauty of its approximately two-mile-long oceanside location, about 100 miles north of San Francisco. Sea Ranch, and Mr. Moore's subsequent work, such as the college building he designed for the University of California's Santa Cruz campus, are examples of

architecture that enhances the landscape without presuming to imitate it. With considerable grandeur, the Shelton House exemplifies Mr. Moore's ability to produce buildings that reach out aesthetically to embrace both their sites and their users, harmoniously connecting the two. □

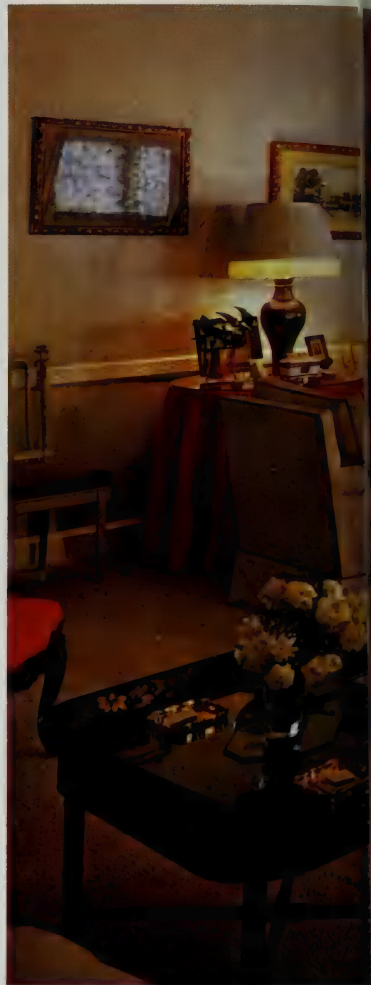
John Dreyfuss is architecture and design critic for the *Los Angeles Times*.



A Summary of Taste

Mrs. Gilbert Miller's House at Oyster Bay

PHOTOGRAPHY BY HORST
TEXT BY VALENTINE LAWFORD



FOR APPROXIMATELY four decades, the late Mrs. Gilbert Miller was as widely and deservedly famous for her hospitality in Europe as in America. At her lovely old English manor house in Sussex, at her magnificent Hill Street house in Mayfair, at *Es Moli*, her Majorcan villa overlooking the sea, she liked nothing better than to entertain her friends and her friends' friends. There was a time when her June ball at the Savoy was almost as much a part of the London season as the annual New Year's Eve party in her Park Avenue apartment had long been of the social winter season in New York City.

To say that Mrs. Miller was a great hostess—as indeed she was—is to risk evoking derision today. The term has been so often misapplied and caricatured that it is apt to

be forgotten that in the contemporary world private hospitality on a lavish scale involves exceptionally hard work, and that entertaining at its best is a fine art. In her chosen sphere Mrs. Miller was both worker and artist.

Kitty Miller belonged to a generation accustomed to luxury and not ashamed of it. As the daughter of Jules Bache, the New York investment banker, art collector and philanthropist, she had been brought up in an atmosphere of great wealth generously and intelligently used. In his will, leaving his collection of paintings, sculpture and furniture to the Metropolitan Museum of Art, Mr. Bache stipulated that his daughter be allowed to choose a single item and enjoy the use of it during half of every year until her death. Mrs. Miller chose Goya's beguiling portrait of



the child Don Manuel Osorio de Zuñiga, and hung it for six months of each year in the place of honor in her New York drawing room. Traditionally she gave a party to celebrate Don Manuel's arrival for his annual visit, and invitations to this unique event were eagerly accepted.

From her mother, a woman of elegance and taste who lived for years in Paris, she inherited a love of French clothes and the gift of wearing them with ease and assurance. But Kitty Miller possessed qualities far transcending those associated with the popular conception of an "heiress." From the 1920s to the 1960s, as the wife of Gilbert Miller, one of this century's outstanding theatrical producers in England as in America, she contributed to the distinction of his productions by her expert ability to

opposite: Secluded on a ten-acre estate at Oyster Bay, Long Island, is the late Mrs. Gilbert Miller's handsome country home. Richard Hare adroitly arranged it to assimilate possessions from her other homes in Spain and England. ABOVE: Sofas covered in Brunswig & Fils taffeta, and Regency lacquered tables, divide the formal yet comfortable Drawing Room into several seating areas. A chinoiserie screen provides a decorative focus amid a procession of artworks highlighted by an Arthur Devis painting above the mantel. An antique needlepoint rug contrasts with the blocks of solid color that define the décor.

choose the clothes worn by the actresses, as well as the furniture, ornaments and interior decoration for the sets.

Gilbert Miller died in 1969. Several years later, when his widow—by then a markedly reluctant octogenarian—was finally persuaded to give up spending half the year in Europe and to return permanently to her native United



The spacious Drawing Room is characterized by a graceful mélange of styles. ABOVE: Mrs. Miller discovered the Hubert Robert painting in London, while shopping with her friend Billy Baldwin. Louis XV fauteuils covered in Stroheim & Romann fabric enliven the room's diversified palette. RIGHT: An Anglo-Indian intarsia commode and a Régence clock keynote another balanced composition, accented by draperies trimmed with Scalamantré fringe. OPPOSITE: Chinese handpainted wallpaper from Louis Bowen and pastel drapery fabric from Greeff backdrop the Hepplewhite Dining Room table.

...an epitome of Kitty Miller's style,
a final courageous reaffirmation
of her sense of quality.







ABOVE AND LEFT: In the Morning Room, light-toned walls and Brunswick & Fils upholstery fabric create a sunny atmosphere. Small Regency-style appointments include a traytop table, an adjustable side table with carved elephant base, and a Japanese figured cachepot. A Victorian portrait of a lady and two Edward Molyneux paintings provide contemplative interest. OPPOSITE: In the Upstairs Sitting Room, Rex Whistler watercolor sketches recall Gilbert Miller's production of *Victoria Regina*. An array of papier-mâché furniture, Turkish pasha figures, and coquillage flowers lend a Victorian sensibility.

States, she was confronted with the problem of what to do with the contents of her English and Majorcan houses. Having collected virtually all of them herself during her happy married years, she decided—age and economics notwithstanding—to look for a country house near New York, where she could assemble them and enjoy them and



begin to give parties and house parties all over again. Surprisingly, for she “knew exactly what she wanted”—in other words, was not exactly easy to please—it was not long before she found and bought a handsome house with an estate of ten acres at Oyster Bay, Long Island.

Billy Baldwin, her long-time decorator and close personal friend, having recently retired, Mrs. Miller asked the interior designer Richard Hare—whom she had known as a friend for some years—to undertake the work of decorating her new house. It proved to be one of the happiest choices she had ever made. Of the mutual understanding between perceptive designer and knowledgeable client, Mrs. Miller was later to confess: “If I had been told ten years ago that I would ever get on with any

decorator as well as I had with Billy Baldwin, quite frankly I would not have believed it. But I was wrong.”

In Richard Hare’s words: “We really *worked* together. We discussed and agreed on our plan of attack. The design I presented to her was simply my interpretation of her wishes, using as elements the furniture, pictures, objects and memorabilia that she had had shipped over from her European houses. I simply made floor plans, presented a color scheme for each room, and suggested the materials to be used. Mrs. Miller went through the whole house with me, doing the accessorizing.

“When she left for Palm Beach, in January, 1978, I promised her that by the following March she would be able to move in. And so she was—even though, as she told



A luxurious romanticism pervades Mrs. Miller's graciously appointed Bedroom. ABOVE: The Louis XVI bureau à cylindre, two Louis XV fauteuils and the gilt-framed mirror were gifts from Mrs. Miller's parents. LEFT AND OPPOSITE ABOVE: A Venetian mosaic mirror introduces a floral theme that recurs subtly throughout the cozy fireplace grouping, assuming Victorian form in a papier-mâché footstool, and a more homespun quality in a needlepoint rug made by Mrs. Miller. OPPOSITE: A Victorian chaise longue and a slipper chair, both covered in Scalmandré silk taffeta, underscore the aura of femininity.

me later, she arrived 'quaking at the knees,' and 'almost fainted' when she found everything done and in place."

Since Mrs. Miller increasingly disliked spending a weekend—even a day—alone, the furnishing and decorating of two guest suites in the main house had been among the very first parts of the total project to be completed.



Every weekend there were house parties, and luncheons and dinners for friends and neighbors. At Oyster Bay on New Year's Eve she gave a country version of her traditional evening party, for which she rented two buses to bring down her New York guests. It was to be the last of a long series and it was one of the best.

Little more than a week before her death in September, 1979, she was making up the guest list for her Thanksgiving party. Though the Oyster Bay house was hers for two years only, it seems in retrospect to have been an epitome of her style. This was not only because it contained so many of the beautiful material objects from three of her previous houses, but because it was a final courageous re-affirmation of her sense of quality—a rich summing-up. □







Art: The Sport of Kings

Representative Paintings of the Equestrian Scene

TEXT BY ROBERT HENWOOD

OPPOSITE: *Le Jockey*, Henri de Toulouse-Lautrec, 1899. Lithograph in black on *chêne volant*; 20½" x 14½". Tireless observation of Thoroughbred racing and a masterly use of line enable Lautrec to express the dynamic presence of horse and rider in suspended motion. Sotheby Parke Bernet, Los Angeles. ABOVE: *Avant la course*, Edgar Degas, 1884. Pastel on paper; 19¾" x 24¾". In Degas's recurring theme, jockeys' vivid silks contrast with the tranquil tones of the surrounding terrain as their horses restlessly await the start of a race. Acquavella Galleries, New York.

EQUUS . . . THE HORSE. From earliest times this perfect blending of speed and strength in the animal world has impelled artists to make the horse the focus of their compositions—a prehistoric depiction of a horselike creature across a cave wall; a noble charger carrying a great king or general astride; the gripping play *Equus*, in which the horse symbolizes a

universal spirit. Speed and strength.

From *eohippus*, a doglike creature that emerged from the primeval swamp, has come the Clydesdale, the one-ton gentle giant that pulls the popular beer wagon, and the Thoroughbred, a thousand pounds of refined, explosive speed, capable of carrying a jockey weighing 120 pounds, a mile at an average speed

of better than forty miles per hour.

Around 1700, the foundation for all of today's Thoroughbreds was laid with the importation of three Arabian stallions into England, and roughly fifty years later, racing "under rules" was formalized with the creation of the Jockey Club at Newmarket. Not surprisingly, paintings of Thoroughbreds became popular, with the anatomist George Stubbs leading the way. The publication of his *Anatomy of the Horse* (1766) was to benefit all those who followed him. Although the precise attention to equine musculature is lacking in the work of John F. Herring, the first great English sporting-print maker, his racing scenes served a purpose—they chronicled the English races.

The publication of American photographer Eadweard Muybridge's *Animal Locomotion* demonstrated that horses did not run "leap-frog" style. On June 15, 1878, Muybridge made a series of photographs of a trotter whose owner, Leland Stanford, contended in a \$25,000 wager that the horse lifted all its feet off the ground at certain full-speed gaits. He wanted photographs to prove it. When *Scientific American* published engravings from these photographs on its cover four months later, Muybridge became an international celebrity.

Edgar Degas and Henri de Toulouse-Lautrec were already painting horses more naturalistically, capturing momentary impressions. Degas's *Avant la course*, a pastel on paper, executed in 1884, is a typical racing scene from his later period. Where during the 1860s his backgrounds featured people, carriages and the racing scene *en passant*, here we find an older man whose sight is beginning to fail, casting off a background merely to have something into which his superbly composed subjects can recede. The horses await the race,

Coming into the Final Stretch, Saratoga Springs, New York, Peter Howell, 1978. Oil on canvas; 40" x 50". Influenced by Impressionism, Howell, a former jockey, applies descriptive brushwork to record the accelerated momentum of the final moments of a race. Criswick Associates, New York.





...this perfect blending of speed and strength has impelled artists to make the horse the focus of their compositions.



The Steeplechase, René Princeteau, circa 1880-85. Oil on canvas; 21¼" x 32". The animated forms of horsemen and their mounts taking a hurdle are captured by Princeteau, whose love of equestrian events became a compelling influence for Toulouse-Lautrec. Wildenstein & Co., New York.

their jockeys nervously walking them until the starter will call them into line for the "off." It is an intimate scene that makes the viewer feel at any moment he might experience the swish of a tail on his arm.

Like Degas, Toulouse-Lautrec was a superb draftsman, a fact evidenced by his *Le Jockey*, a lithograph on chine volant, from 1899. Whereas Degas portrayed the anticipation of the start, Lautrec takes us in among the thudding hooves. The race is a long one, perhaps a steeplechase; the jockeys are giving their horses and themselves a breather before the final

desperate rush to the finish line. The horses' necks are extended to facilitate the passage of air into the lungs as the jockeys stand in the irons to relax their leg muscles. Long, effortless strides are what they ask of their conveyances at this stage of the race; all too soon the weary gallopers will feel the jockeys' weight as they settle into their saddles to ride the finish. The spontaneity and precise line of this lithograph are noteworthy, but no more than the fine perspective.

Contemporary English artist Peter Howell spent many of his younger years as a stable lad in Newmarket,

exercising racehorses over the heath. His oil on canvas *Coming into the Final Stretch*, Saratoga Springs, New York depicts North America's loveliest and most historic racetrack, where America's greatest horses have raced for more than a century. Howell's use of the famous giant elms that surround the track reflect the landscape, but the heart of the painting is the field as it turns into the stretch. American jockeys ride with shorter stirrup leathers and in closer quarters than their European counterparts, and here we feel the leitmotif of imminent disaster that is present in every



After the Race, Randall Davey, circa 1937. Oil on canvas; 26" x 32". A Western artist bearing a stylistic affinity to his mentor, Robert Henri, Davey favored horses and the aristocratic atmosphere of the English racecourse as inspiring subjects for his painting. Berry-Hill Galleries, New York.

horserace. As the low-hunched riders jockey for position just before they let out a notch of rein, the viewer cannot help but think of the frightening consequences for both man and beast if two of the horses collide.

American Randall Davey's and Frenchman René Princeteau's oils *After the Race* and *The Steeplechase* are poles apart in style and feeling. Davey's work depicts an English racecourse as the victor is led back to the winner's enclosure to be unsaddled. In the background one of the "also-rans" has his legs checked by his jockey and trainer while bowler-

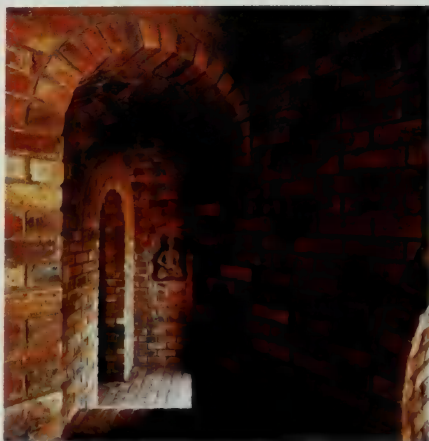
hatted gentlemen discuss the race's outcome and how much they were able to remove from their bookmaker's satchel. The picture, like an English racecourse, is formal in feeling, unlike Princeteau's steeplechasing scene. Here we are back among the runners as they hurtle toward one of the jumps.

Princeteau, a friend of the Lautrec family, under whom young Henri studied for a short time, has captured the anxiety even the best jump jockeys must experience as they approach a fence on a hard-pulling racer—the rider of the middle horse

will need to have his mount looking at the obstacle in the next stride, or they may be parting company.

From the beginning, artists have seen in the noble racehorse a worthy vehicle for depicting perhaps the finest aspect of *la condition humaine*—that willingness to struggle through a hard-fought final furlong to victory—and in our appreciation of their work, and particularly, of what inspired them, let us raise a stirrup cup to *Equus* . . . the horse. □

Robert Henwood has written on Thoroughbred racing and breeding for major turf publications in the United States and Great Britain.



Near Johannesburg

A Farmstead Transformed on the African Continent

PHOTOGRAPHY BY MARGARET COURTNEY-CLARKE AND DAVID GOLDBLATT

Brick was the elixir that architect David Walker used to transform Sandhurst, the Johannesburg home of Mr. and Mrs. Murray Crawford, from a complex of farmstead cottages to a single homogeneous residence. **ABOVE:** An inset bodhisattva presides over the circuitous vaulted passageway devised to connect two wings of the house. **ABOVE RIGHT:** A larger-than-life Minerva bestows a classic welcome in the Entrance Hall, where a Spanish Baroque armoire, recessed into the wall, balances imposing doors-within-doors from a monastery in Seville. **OPPOSITE:** A corbel-vaulted brick ceiling, interrupted by a skylight, crowns the balconied Tower Living Room emblazoned with a 19th-century Baluchistan rug and lively upholstery fabric.

"I HAD ALWAYS DREAMED of having a house that I'd designed or had a hand in designing," says Suki Crawford of Johannesburg. "But Murray, my husband, discouraged the idea. He thought he'd like to build a traditional mansion, or perhaps live in one of those Victorian 'follies' in town—or did, until he discovered they all have fourteen bedrooms and usually half a bathroom."

While relaxing on their pool-side veranda, the Crawfords chat about Sandhurst, their reconstructed farmhouse near Johannesburg. They describe its origins and the various factors that contributed to their decision to keep the house and adapt it to their own particular needs.

"When we married, twelve years

ago," explains Mrs. Crawford, "we took a year-long honeymoon, motor-ing from London to Katmandu. We stopped wherever our fancy led us, and stayed as long as we liked. As we are both compulsive collectors, we picked up a great many things—art objects, antiques, rugs, fabrics, ethnic things—to put into our nonexistent future home. Included in this hodgepodge were armoires, cupboards, doors and tables that came from Spanish and Portuguese monasteries; Persian rugs, Indian Bud-dhas, handwoven fabrics from Syria and Swaziland; baskets from Botswana, ceramic tiles from the Transvaal—all sorts of things."

Returning to Johannesburg, and still not knowing what kind of house





ABOVE: A meditating figure by South African sculptor Geoffrey Armstrong, and baskets from Botswana, accent the spare simplicity of the Dining Room, which was originally a cow shed. The long dining table, topped with the same handmade Transvaal tile that paves the floor, is attended by Bauhaus-inspired chairs, made locally. A skylight of special glass, and shuttered double-glazed windows set into deep reveals, are functional as well as decorative elements, tempering the extremes of Johannesburg's climate. OPPOSITE: In the Kitchen, the beauty of implements weighs equally with their serviceability.

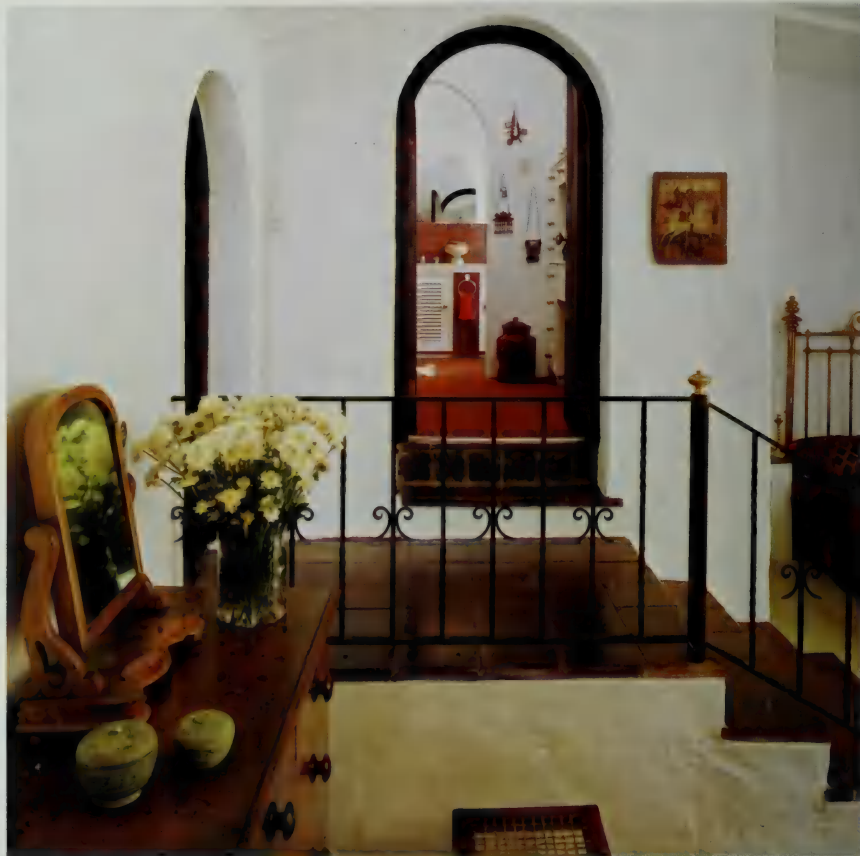
they wanted, the couple took up residence in one of the cottages of the farmstead belonging to Murray Crawford's mother. Very soon they became strongly attached to the place and discarded the idea of building something new. Instead, they started thinking of a way in which the existing cottages might be transformed into one entity. This they accomplished, and the finished complex is the expression of what they felt their home should be.

When they reached the decision to reconstruct instead of to build, David Walker of Johannesburg was called in to act as architect and collaborator. "David gave us amazing ideas," says Mrs. Crawford. "He was very excited about the project. Since all three of

us like natural materials, David suggested we make the whole house brick, but we opposed him, thinking it would be too dark. Eventually we compromised by using brick for the tower, and for the rest, brick combined with white stucco. David's detailing was extraordinary—such as leaving that beautiful wall exposed."

"We went to a lot of trouble to find the brick we really liked," adds Mr. Crawford. "It is made from clay taken from the Cullinan diamond mine near Pretoria, the residue sifted and all the diamonds removed. Finding a builder was another problem, and we were very lucky in discovering Hendrikus Te Brake, a Dutch master builder who had received his training in Holland thirty years ago.





He and his small corps of African workers did everything by hand, with love and care. That's why it took them a whole year to finish, instead of the usual three months necessary.

"The original gabled house of the farmstead we kept in its original form. It serves me as an office. Together with the smaller, surrounding buildings, the group somewhat resembles a Spanish hamlet: little houses clustered about a mother church. By the way, our cow shed is one of the few buildings that predate the discovery of gold in this area, and it has been transformed into the dining room. The bedroom was originally the stable for the farmhouse."

Mrs. Crawford describes the interior in more detail: "The carpet

hanging on the wall half-way up the tower living room is a classic Belouch of the mid-nineteenth century. The striped fabrics on the chairs were made especially for me by Coral Stevens in Swaziland. The furniture was made in Johannesburg, and was designed by me. In the other living room we've used kilims on the sofas. Those stoneware objects come from many places: Italy, Spain, India. There are a few antique 'Cape Dutch' cabinets."

"Johannesburg," says her husband, "has no architectural heritage. It's less than a century old. The first houses to be built in the suburbs were vaguely Tudor, and the latest fashion is rather more Sardinian. This we didn't want, because those large picture windows are not

adapted to our climate—hot in summer and cold in winter. Instead, we put in many small skylights of a special glass that filters out the extremes of heat and cold."

Architect David Walker elaborates: "We enjoy manipulating space, and I think in this house there is a feeling of space being condensed, and then expanded—restricted, and then allowed to flow around corners. I think this feeling continues from the front door all the way to the window in the tower at the end."

Together, the Crawfords and Mr. Walker have maintained the integrity of a South African farmstead, but they have brought it neatly and with great care into the modern world. □

—Helen Barnes



"The brick is made from clay taken from the Cullinan diamond mine near Pretoria."

OPPOSITE: A pair of graceful arched doorways and a tiled stairway create architectural interest in the Guest Room, where a 19th-century icon of Saint George keeps dragons at bay. The adjacent Bath is adorned with African necklaces. LEFT AND BELOW: Like the battlement of a Medieval castle, an angular brick wall protects the Pool Terrace, which adjoins the Tower Living Room.



FOR SEVERAL YEARS NOW, the disdain with which many people formerly regarded fin-de-siècle architecture has given way to a certain tolerance. Nevertheless, interest in the architecture of the period is still largely limited to the study of industrial buildings and houses created in the modern style by Horta and Gaudi. Those historical "revivals" constructed at the turn of the century have not yet benefited from the general amnesty. True, certain museums

have acquired ironwork created by Guimard for the Paris Métro, and elements from the iron and glass pavilions designed by Baltard. However, no one made an attempt to save anything from the *Palais Rose* in Paris—built by Boni de Castellane after his marriage to the American heiress Anna Gould—when it was demolished. Certainly this building by itself was a perfect example of the *Belle Epoque*, an era that today is being written about with great nostalgia.

Though the Palais Rose is gone, other impressive houses that fully reveal the image and the impact of the *Belle Epoque* still stand. Without doubt one of the best examples is the *Château de Menetou-Salon*, the country estate of the prince and princess d'Arenberg, located not far from Bourges, some two hundred kilometers south of Paris. During the nineteenth century the extent of the family estates was often suggested by pointing out that on a journey from



Château de Menetou-Salon

The Estate of the Prince and Princess d'Arenberg

PHOTOGRAPHY BY PASCAL HINOUX
TEXT BY JEAN-LOUIS GAILLEMIN

Brussels to Rome, members of the family would have been able to spend each night of travel in a different d'Arenberg château.

"The privileges of birth," Prince Auguste d'Arenberg used to say, "are of value only insofar as they are put to the service of others." In this spirit he devoted himself, in the years before and after the turn of the century, to public service and played the role of an enlightened grand seigneur. Described as "the Prince d'Agrigente"



by Marcel Proust in *A la recherche du temps perdu*, he gave himself over to political life, and along with Ferdinand de Lesseps was a prominent figure in the destiny of French interests in the Suez Canal.

In the time permitted by the duties of public life he indulged his passion for riding. Indeed, this interest encouraged him to enlarge the Château de Menetou-Salon, a property that had come into the possession of his family in the eighteenth century.



OPPOSITE: Prince and Princess Armand d'Arenberg's refurbishing of their country estate south of Paris preserves its lavish *Belle Époque* lustre, the result of a fin-de-siècle renovation and enlargement by architect Paul-Ernest Sanson. TOP: Furnishings from other d'Arenberg residences now enrich the Château de Menetou-Salon; this 15th-century tapestry was discovered rolled up at their Charente estate. ABOVE: Sanson's Grand Hall, with its massive treelike central stone pillar branching off into graceful vaults, evokes the original Gothic building. The painting at right is attributed to Jan Fyt. A small Harpignies watercolor depicts the château.

In the course of the enlarging and refurbishing of the château, Prince Auguste d'Arenberg built schools in the surrounding neighborhood, improved the vineyards—Menetou-Salon is not far from the wine region of Sancerre—and encouraged the modernization of agriculture. The reason was surely that he conceived of the Château de Menetou-Salon as a center of local life, and he wanted its dimensions to proclaim the fact. So he called upon the services of the

architect Paul-Ernest Sanson, who had built the prince's townhouse in Paris—and, indeed, the *Palais Rose* and the *Hôtel Bischoffsheim* as well, great houses of eclectic design symbolizing the lavish tastes and extreme wealth of the *Belle Epoque*. For his country estate, however, the prince insisted upon alterations and enlargements in keeping with the original château and the spirit of the region. The architect approached his task in just such a manner and went

about adding a number of new galleries and salons, and a chapel. As desired, the result is faithful to local tradition, while at the same time making the château a princely house characteristic of the *fin de siècle*.

Today a similar atmosphere is maintained by the Prince and Princess Armand d'Arenberg, who inherited the château and spent the best part of fifteen years refurbishing it. The late Charles de Beistegui shared their interest and gave much good



ABOVE: Empire gilt furniture by Bellangé, and the 19th-century crystal chandelier, were transferred from the d'Arenberg Brussels residence to the Grand Salon, whose intricate arrangement was suggested by the late Charles de Beistegui. The equestrian portrait of the marquis de Poyanne and the large portrait of Princess Palatine were brought from the Charente estate, while the 18th-century granite urn was moved from the Paris townhouse. A large table holds family albums, including pictures of *Les Fondateurs* and caricatures by Sem—recalling notable turn-of-the-century guests. OPPOSITE: The family especially enjoys the cozy Petit Salon, with its chintz-covered English armchairs and provincial Louis XV desk. Bookcases contain a history of architecture and decoration.

advice. It was he, for example, who suggested that certain furniture be moved to the Château de Menetou-Salon from the *Palais d'Arenberg* in Brussels, as well as from the *Château de Chalais* in Charente, and the town-house in Paris. These additions assured that the salons were returned to their princely luster, while the great stone staircase and the chapel-bravura nineteenth-century creations by Sanson—were carefully preserved. Echoes of the sumptuous turn-of-

the-century years are everywhere.

Paintings and photographs and souvenirs of the period abound. On corridor walls, for example, are many of those *Belle Epoque* caricatures created by Sem—among them, sketches of the portrait painter Boldini and the exotic Robert de Montesquiou, of Edmond Rostand and Boni de Castellane. Too, there is a charming study of the Prince Auguste d'Arenberg himself, standing at the foot of the Jockey Club stairway in the com-

pany of the Prince of Wales, the future Edward VII of England. Throughout the château there are many paintings by Hellieu, known for his masterly portraits of beautiful women, from Anna de Noailles to the lovely Consuelo Vanderbilt.

The work lavished by the present d'Arenbergs on returning the château to its turn-of-the-century glory was followed with interest by the local population, and many of the craftsmen employed came from the





top: The Dining Room exhibits the Gothic woodcarvings, partly original, installed by Sanson in the 1880s; he also created the stone fireplace and ceiling detail. A rich 15th-century Flemish millefleur tapestry furthers the Medieval mood, while a Scottish staghorn chandelier reinforces the sporting motif. ABOVE: Sanson also modified the mellow Renaissance-inspired Library, designing the steps and gallery and the Gothic-style furniture. The 18,000-volume collection includes a first edition of Pascal's *Pensées* and a book by Voltaire dedicated to the duc d'Arenberg. RIGHT: Princess d'Arenberg's gardenlike Bedroom benefits from its light-filled corner location, with views of forest and village. Vivid wall fabric and a warm plaid throw serve to counterpoint the airy floral motif.



neighborhood. Again the village is a center of provincial life, and there are new race courses and bicycle paths, and often picnics in the park. Today guests are charmed by the lovely forests and the vineyards that provide Menetou-Salon with its fine wine. At first the prince and princess d'Arenberg were tempted to set up housekeeping in a small caretaker's cottage, on the principle that it was "rather more practical and easier to



heat." The power of the past was too great, however, and they soon realized that the only way to reanimate the house and to recapture its original charm was to live in it and share it with their neighbors. Sparkling and restored, the château is one of the nostalgic treasures of this part of the French countryside—a countryside accurately described by the novelist Alain-Fournier in *Le Grand Meaulnes* as "a world of dreams." □



ror: Antique cars, exquisitely restored and maintained, line the Garage: They include, from left, a Renault, a Citroën and a Turcat-Méry. ABOVE: An intriguing array of 19th-century reins and harnesses graces the pitch pine-paneled Saddle Room; the vitrine displays ribbons and racing trophies. Engravings depict the horses owned by Prince Pierre and Prince Auguste that were raced at Chantilly and Longchamps.

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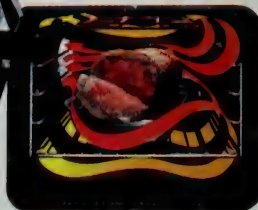


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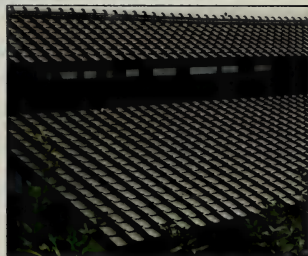
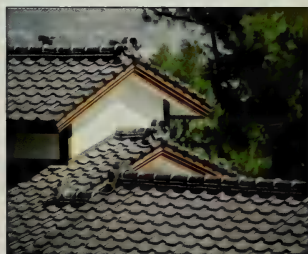


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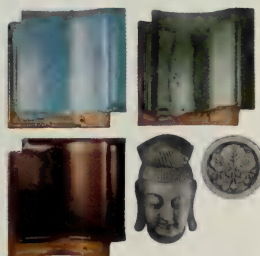
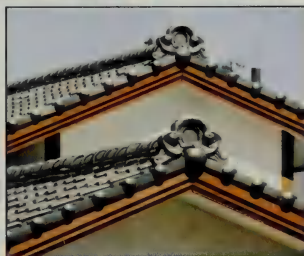
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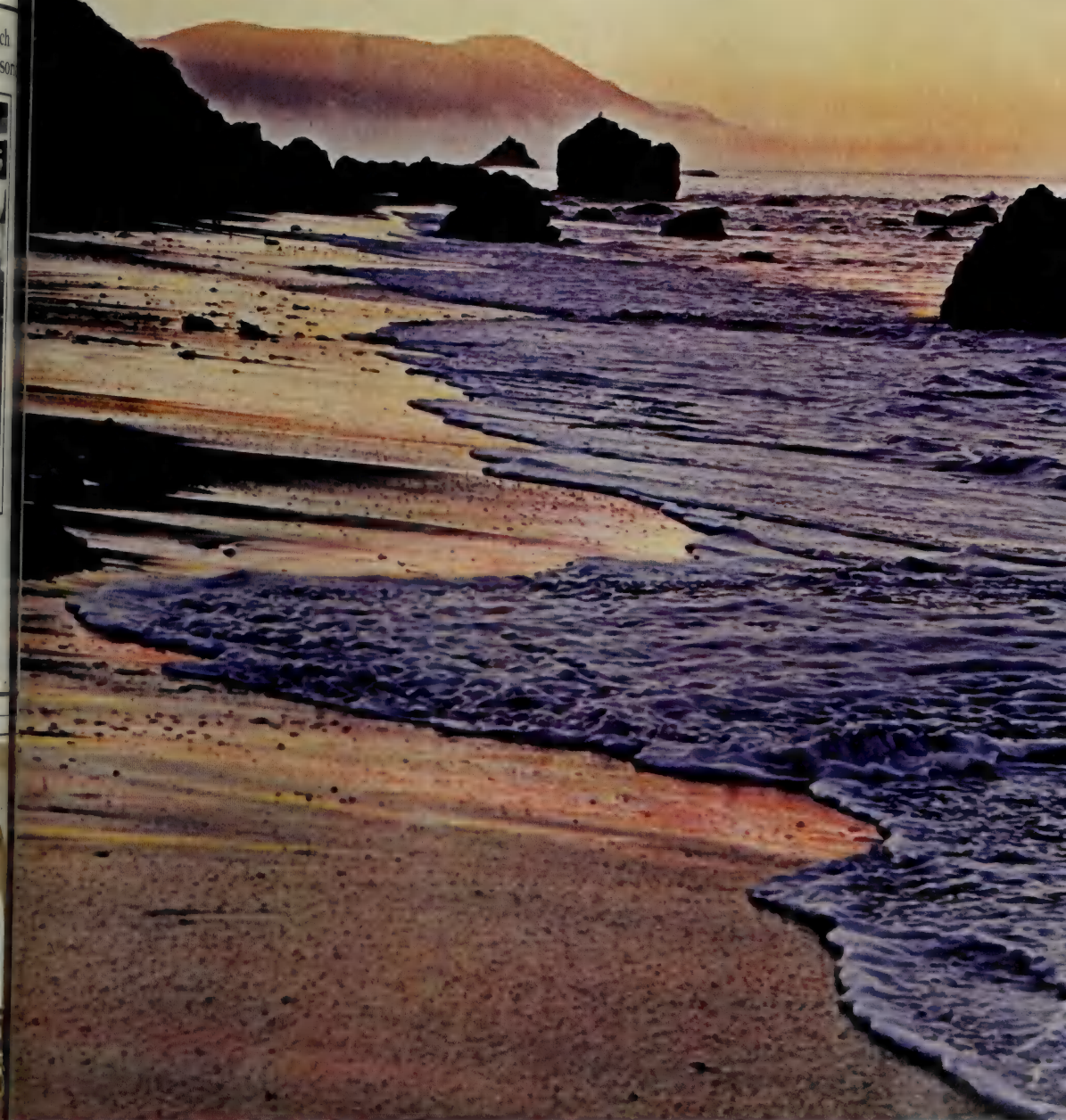
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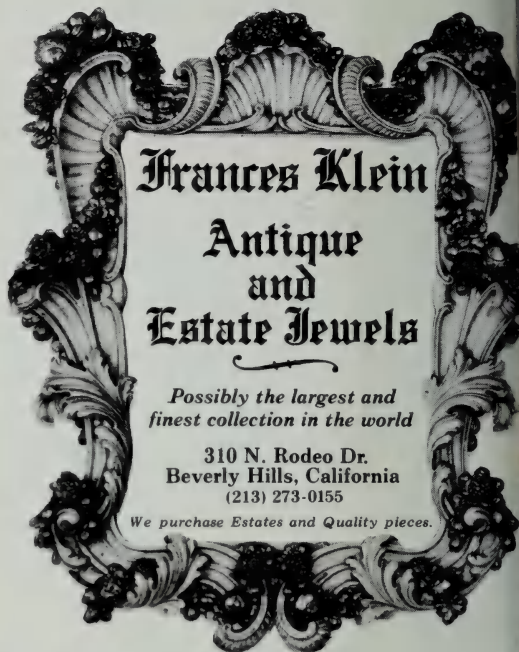
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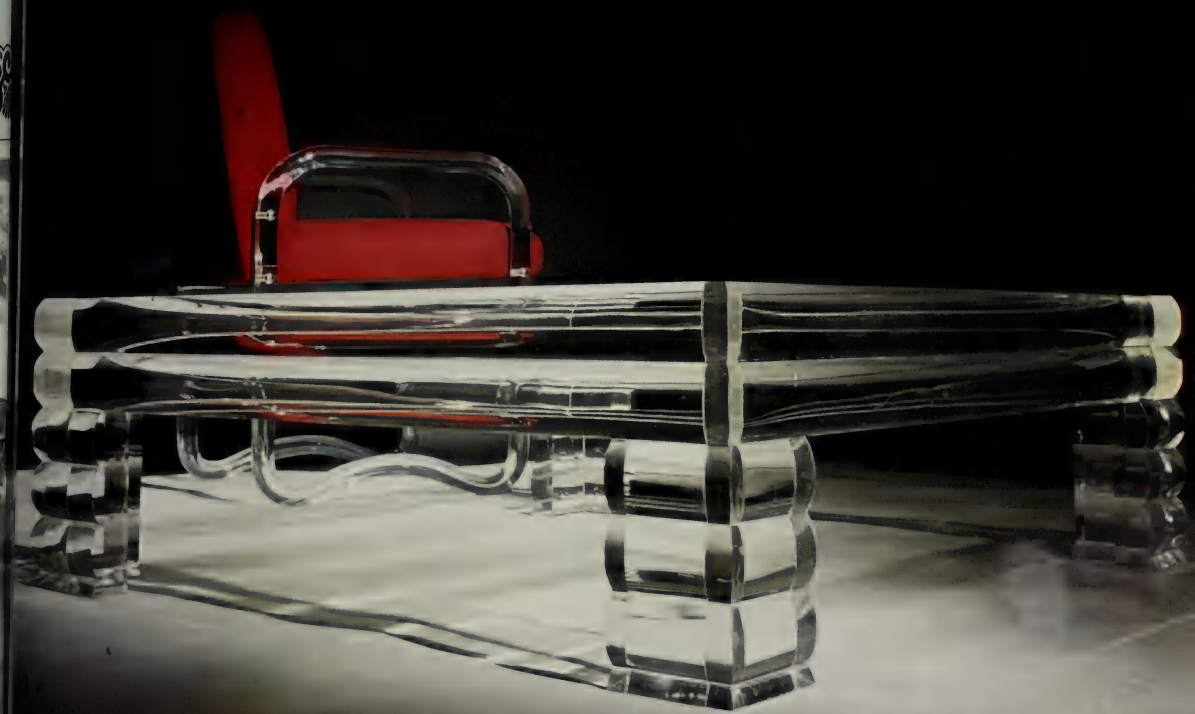
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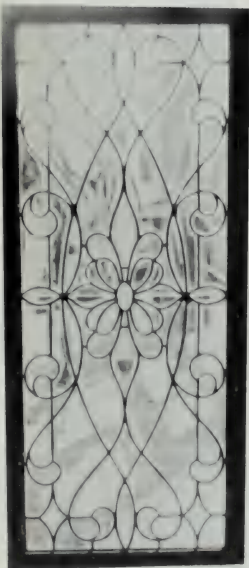
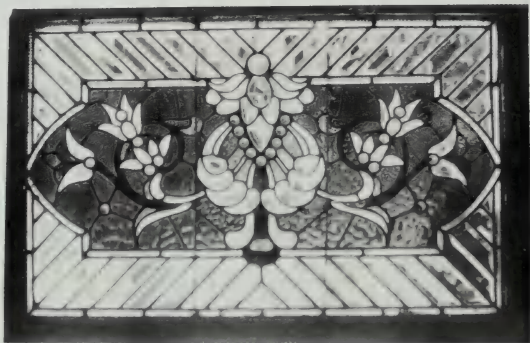
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HENRY MOORE

continued from page 135

scale. I've always liked sculpture in the open air and I like making pieces that stand in nature. Architecture has horizontal and vertical lines, but nature is asymmetrical. I'd prefer to have my sculpture shown in a natural setting than with the greatest architecture in the world," says the artist.

He goes on to explain that he will place only two of his large sculptures in a great thirty-acre expanse of sheep meadow behind his studios. The sheep will continue to graze there. "I don't like sculpture parks



Bones arranged on a Living Room table reflect Henry Moore's reverence for organic form.

and museums with large numbers of works. They nullify the whole point of sculpture. They defeat the very thing you wanted them for."

Moore walks into one of his larger studios. On one side are the famous seated figures of the *King and Queen*. The walls are painted battleship gray; light filters through the plastic skylights. "The light must come from all directions," he says. "Otherwise, distortions occur. In the diffused English daylight, incised relief or surface scratching won't show. Only the contrasts of large masses, real sculptural power, will show." In another part of this studio a seven-foot reclining form, made from an immense elm, receives the master's affectionate caress. "I try to make the material fit the emotional mold. I do not like mixing bronze and marble.

Wood and marble work together, though not wood and bronze."

In his maquette studio, Henry Moore talks about the organic quality of his work. "All my work is based on the human figure," he explains. This seems like an odd assertion in this studio where shelves and his work table hold hundreds of the flints, bones, pebbles and fossils he uses for inspiration. They are his "magic closet." Perhaps this is what Moore's first biographer, Herbert Read, has called the "persistence of an organic element derived directly from the observation of natural forms." Moore, however, is firm: "I'm not an abstract artist, I'm a figurative artist. We learn everything about form from our own bodies. It all comes from ourselves."

Of the huge elephant skull given to him by Julian Huxley, Moore exclaims, "Bones are wonderful! They are nature's way of making an armature." He has stopped making preparatory sketches for his sculptures, and works directly on his maquettes. "This is where I enjoy myself most," he says. His large sculptures take three or four months to complete, but with the small models, he feels he can more readily tackle the problems of form and composition.

"I used to sketch my designs, but I couldn't draw the dimensions of my present work," he says as he walks outside, around the towering bronze enlargement of the standing figure *Knife Edge* (1961). "I could never do a sculpture of a man moving, because it is a false image. The sculpture doesn't move. It is fixed, like a snapshot." After sixty years of sculpting, Moore is still grappling with the problems of honesty in his work.

A slight drizzle begins to fall. Moore looks at his watch and says he must leave. Every evening he drives over to say goodnight to his young grandson, who lives next door. Carefully he climbs into his Rover, and with a forthright sweep of the hand, waves a warm farewell. □



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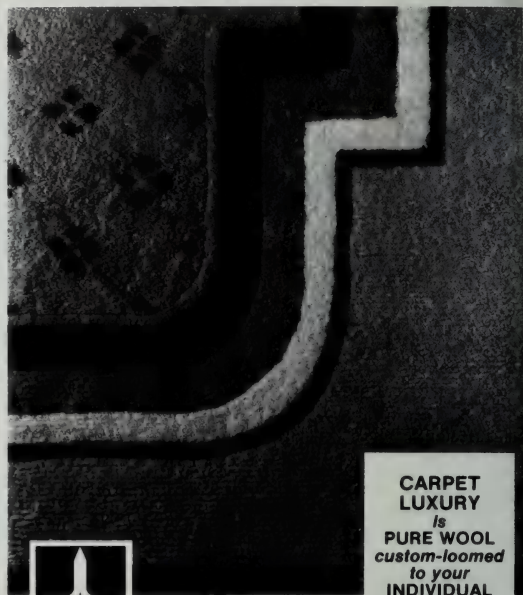
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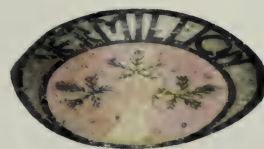


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ANTIQUES NOTEBOOK

An Interview with Isadore Chait

By James Normile

FAR EAST MEETS FAR WEST at the I. M. Chait Gallery, a treasure house of fine Oriental antiquities in Santa Monica, California. There Isadore Chait, specialist in Oriental sculpture and expert in gemology, has developed a world-



ABOVE: At his Santa Monica Gallery, Isadore Chait specializes in Oriental antiquities, such as this late-19th-century Satsuma vase adorned with typical painted scenes. LEFT: This rare T'ang marbled-ware jarlet is just six inches high. RIGHT: A unique Sung T'zu Chou glazed pottery pillow is modeled to resemble the head of a tiger.

wide reputation among museums and collectors, and is frequently consulted by both groups for authentication, market values and appraisals.

"While I was an anthropology student at UCLA, I became seriously interested in the cultures and arts of the Orient, and began to assemble a private collection," says Mr. Chait. "I expanded my experience and powers of observation while I was in the service in Southeast Asia, and my enthusiasm and understanding deepened. Then I continued graduate studies at UCLA and decided on a career as a dealer in Oriental arts." Currently he is bringing his knowledge and experience to bear in a forthcoming book, an overview of Chinese ivory carvings of the Ch'ing Dynasty and the Republic.

"My clients are remarkable," says the soft-spoken Mr. Chait. "They aren't curio hunters, but people of serious mind: museum curators, seasoned collectors and, bless them, enthusiastic beginners. It's difficult to say which are the most fascinating.

"It is an honor to be able to offer museums top-quality material worthy of their holdings," he explains. "Of course, it takes time and patience, often many board meetings, in order to negotiate a particular purchase.

"It's also a joy to work with seasoned and sophisticated collectors," he adds. "They know what they are looking for to fill out their collections. Words of mine are unnecessary, because fine art objects have a quality that is their own silent salesman."

As for the beginning collectors, "Their enthusiasm is infectious," says Mr. Chait. "While I love their warm impetuosity, I suggest restraint. Often new collectors have more love and appreciation than resources, to lavish on the Oriental arts. They hunt for bargains—no fault in that—at small auctions, at house or garage sales, even through newspaper advertisements. Regrettably, they acquire a lot of things that are interesting, certainly, but comparatively worthless.

"When neophytes come into my

gallery, I say to them: Do yourself and me a favor. Let me show you what I have to offer. Let me tell you the fine points of the worth, aesthetically and otherwise. Then, please go to as many other galleries and shops as you can.



Be critical. Look sharply at the quality and prices of pieces similar to those I have shown you; spend your time before you spend your money. Buy from reputable dealers who stand behind their merchandise, who give absolute guarantees of genuineness.

"Above all, buy quality, no matter how humble a piece may appear," he says firmly. "It is far better to have one, two, or three superb pieces in your collection. A roomful of second-rate also-rans will have cost you as much as, if not more than, a few select pieces you will always be proud of."

Mr. Chait also discusses the basic question that even the most sensitive and knowledgeable collector asks: Will my collection increase in value? "In other words, is it a good investment? 'Investment,' in this instance, is a catch-all word that doesn't mean very much. Art objects are collected primarily for their aesthetic values."

However, for collectors who are concerned about dollar increment, Isadore Chait suggests two ways to build an

continued on page 190

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continued from page 188

investment: "First, buy only the finest pieces available—the crème de la crème—if you can afford them. Collectors all over the world will always be searching out the choice, the rare, the one-of-a-kind. The realities of diminishing supply and increasing demand inevitably will force prices upward.

"Second, the wise investment buyer buys low. This sounds hard-nosed, crass, certainly insensitive, when we are talking about objects whose



The 19th-century Japanese sculptor Miyao created this superbly cast bronze guardian figure.

beauty is priceless. However, comparable fine pieces may vary in price from one dealer to another," warns Mr. Chait. "There is no 'blue book'—no ready market quotations—on art objects. To find a good buy, the collector needs to develop a sensitive fingertip awareness of the world market, and a sense of quality—that rare virtue which is sharpened by wide experience and inborn good taste."

In addition to showing and selling valuable Oriental antiques, the I. M. Chait Gallery, as a member of several well-known appraisal associations in the United States, offers appraisal services to both museums and private collectors. "Appraisals can bring

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heartbreaks," Mr. Chait admits. "It's no fun at all to have to tell people who bring in objects for appraisal that what has cost them an enormous sum is not what it is supposed to be; that their 'Oriental antique' is almost as new as a loaf of freshly baked bread."

While there are many dealers who sell genuine antiques, representing them accurately and pricing them fairly, Mr. Chait points out that "there are many more who are unethical: those who unload third-rate material on the unsuspecting public at ballooning prices; and those who sell new cloisonné as old; recently worked ivories as old; serpentine carvings as jade; and imitation porcelains as antique."

In distinguishing the genuine from the fake, the successful collector must understand the roles of tradition and custom in Oriental arts. "Sometimes, objects that Westerners regard as fakes are, to the Chinese, genuine, in that they were made with no intention to deceive," explains Mr. Chait. "Porcelains of relatively recent origin were made 'in the manner of the ancients'—following exactly the forms, glazes and decorative motifs of classic master potters. The Chinese regard these as fitting tributes to departed genius."

Finally, if the rare and superb classics of the Oriental arts are so hard to find and so competitively priced, what remains for the new enthusiast to collect? Isadore Chait replies: "Still within range of the average collector are Chinese and especially, Japanese, art objects dating from the nineteenth and early twentieth centuries. Until recently, these categories were underrated by scholars and collectors as not having the dignity of great age. Nonetheless, pieces from these 'late' periods display traditional beauty and masterly craftsmanship—qualities that make them collectable. Age or rarity alone is no guarantee of beauty. I hardly need mention that many Imari, Kutani, Satsuma and other Japanese porcelains of the nineteenth century are as beautiful, in their distinctive ways, as their ancient counterparts." □



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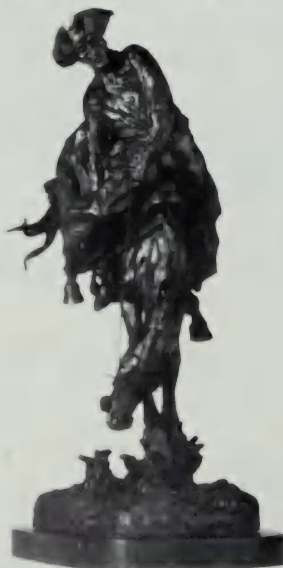
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IN THE SHOWROOMS

Fabrics with Miniature Motifs

By Patricia Warner

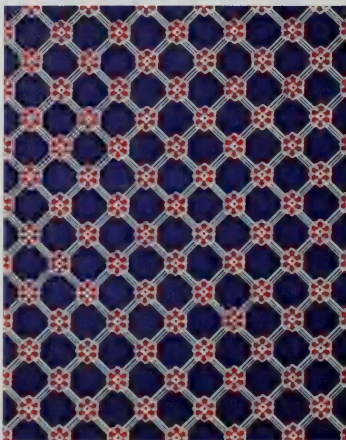
THE RENAISSANCE of small-scale pattern was one of the more intriguing developments in fabric and wallcovering design during the latter part of the 1970s. Tiny massed floral prints, for example, once so popular with the Victorians, had for decades been viewed as too "country cottage" for serious consideration in the sophisticated twentieth century. Now fields of petite florals claim our devoted attention, along with a variety of scaled-down geometrics, snappy little plaids, and patterns devised from the freest of miniature brushstrokes. Small prints are appreciated for their ability to meld into a solid color when viewed from a distance, while displaying far more character upon approach.

The Miami-based house of David & Dash offers textile designs by both European and American designers, which gives their fabrics a distinctly international flavor. Their *Dashtiari* is a cotton fabric, 54 inches wide, with an all-over trellis pattern punctuated by demure flower heads. It is available in twelve color combinations and can be custom ordered as a wallcovering.

In its modest role as coordinating fabric to a large-scale design, David & Dash's *Blair* has a cartoon-style candle-flame motif filling the centers of a trellis pattern. *Blair* coordinates with *Brigance* and is 54 inches wide. Both designs are available in a vinyl wallcovering.

Architectural Geometrics

Bayberry Handprints carries a range of small architectural geometrics in an entirely contemporary mood. Their *Samurai Companion* is a robust pattern of trilobed interlocking shapes; impressive in duskier hues such as Bayberry signature colors, henna and bottle green. This succinct design is woven in cotton warp sateen and coordinates with *Samurai*. Available in five



David & Dash's *Dashtiari* weaves a small-scale geometric and floral motif into cotton fabric.

color combinations, the fabric is 48 inches wide with a 32-inch repeat, and there is a matching vinyl wallcovering.

Bayberry's *Tabriz* breathes the spirit of nomad tents flapping gently in hot desert breezes. Parallel brushstrokes, vertically aligned with rows of stippled dots, create a luminous stripe that exploits the spectrum of arid Middle Eastern landscapes. Ochres, tans, sage



Geometrics fill *Samurai Companion*, fabric or vinyl wallcovering at Bayberry Handprints.

and browns, with sand, gold, warm pinks and the pale blue of searing noon skies, are among the evocative colors offered. *Tabriz* is available in an ottoman weave as well as a polished cotton or cotton warp sateen, and is 48 inches wide with a 30-inch repeat. It also has a matching wallpaper.

Small-scale Patterns

Brushstroked, soft-edged designs executed in pastel colors, have been the recent trend at Connaissance Wallcoverings. From a selection of small patterns, *See Saw* alternates narrow concave and convex brushstrokes in rows, and sets them rippling across the surface of a 27-inch wallcovering. In custom shades and stocked in beiges and pinks, or more dramatically in gold and/or silver on jet black, *See Saw* is available in 48-inch fabric.

From Hinson come two fresh new designs, both available handscreened on a cotton fabric and a vinyl wallcovering. *Rella* is liberally strewn with the tender tips of plants. It is produced in four variations of two-color combinations, such as black sprigs on a sparkling white ground. *Lucile* is a random floral print reminiscent of a spring morning. The flower heads are multihued, or are available in blue or peach, or blue/yellow, on a white ground. Both fabrics are 48 inches wide, with wallcoverings 24 inches wide. The design repeat is 24 inches.

The leanest of stripes provides the visual excitement of *Quadrille's Chalk Stripe*, a velvet fabric stunning in cranberry or navy. The thin, slightly wavy white lines recall those famous pin-stripe men's suits of the 1930s. Here *Quadrille* translates it into a furnishing textile 48 inches wide. *Chalk Stripe* is also available in a 100% cotton fabric, with coordinating wallpaper, in light blue, peach, green, and tan.

continued on page 198



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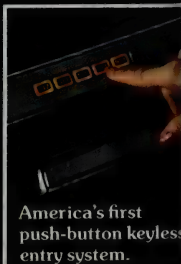
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continued from page 194

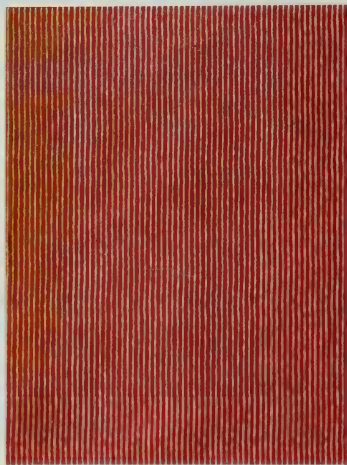
Quadrille's penchant for understatement is evident in their *Ragtime*, a cotton fabric where four tiny diamonds join together, zigzagging across a neutral field, creating an animated subtlety. *Ragtime* greets the spring in such colors as apple green on a snow-white ground, and is available 48 inches wide with matching wallpaper.

At Manuel Canovas, *Tatung* is from a series of majestic new jacquards woven in France. There is a heraldic quality in *Tatung's* design of little flower heads and sprigs, flattened and boldly upright in stiff formation, in such colors as raspberry with deep blue, or the more unusual ochre on brown. *Rewah* and *Alwar* are small medallion patterns in colors that range from light blue on aubergine to forest green on magenta. These two splendid weaves are of 85% cotton with 15% rayon, and are 51 inches wide.

In a different mood at Manuel Canovas is *Bagatelle*, a reversible polka-dot rayon fabric in thirteen crisp pastel colors. The dot is enmeshed in the grid of the weave, and the design has an energetic bounce that entirely updates a popular pattern. Also from France, *Bagatelle* is 51 inches wide.



Tatung, a cotton and rayon jacquard of flowers, is woven in France for Manuel Canovas.

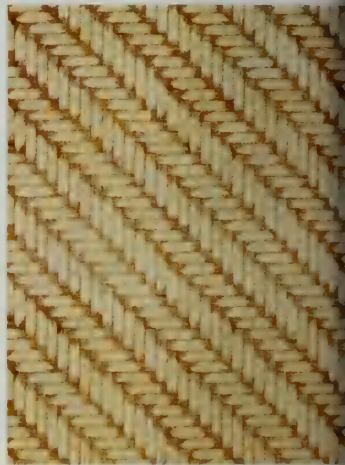


Chalk Stripe is available in cotton fabric with matching wallpaper, or in velvet, at Quadrille.

At First Editions Wallcoverings and Fabrics there is a wide selection of highly inventive handprinted designs—all small in scale and available in fabric or wallcovering or both. In their *Little Barkley*, patches of solid color, wavy lines and polka dots in shell-like configurations jostle each other like a group of cheerful clams on



Lines and dots form *Little Barkley*, a fabric or custom-made wallcovering at First Editions.



First Editions' *Interwoven* basket weave design is on fabric or custom-made wallcovering.

a beach. This merriest of patterns, in stock or custom colors, is available in 27-inch wallcovering or 45½-inch cotton fabric with 33¼-inch repeat.

Another handprinted design from First Editions is *Interwoven*, a handsome diagonal sweep of interlocking forms in direct imitation of basket weaving. Executed in two colors, the plaited strands of the design keep the eye moving both vertically and horizontally, in an object lesson that illustrates how beautifully complex the simplest repetition can be. *Interwoven* is available in custom colors only. The custom wallcovering is 27 inches wide, and the fabric is 48 inches wide.

Intricate exercises in small geometrics, or inspirations from the teeming vegetable and animal world, provide the abundant choice of small-scale patterns presently available. As a decorative tool, the small-scale pattern can outdistance most rivals in the flexible atmosphere of today's interior design. It can be a focal point of a design or blend into the total design concept. The flexibility is unlimited. □

Designs featured this month in "In the Showrooms" are available through interior designers.



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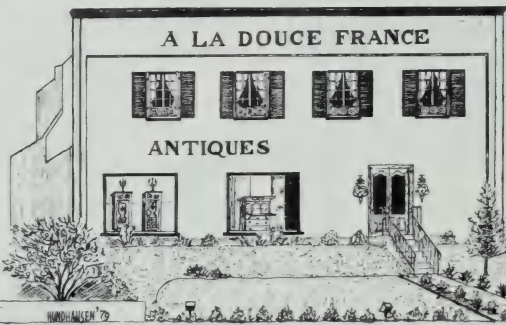
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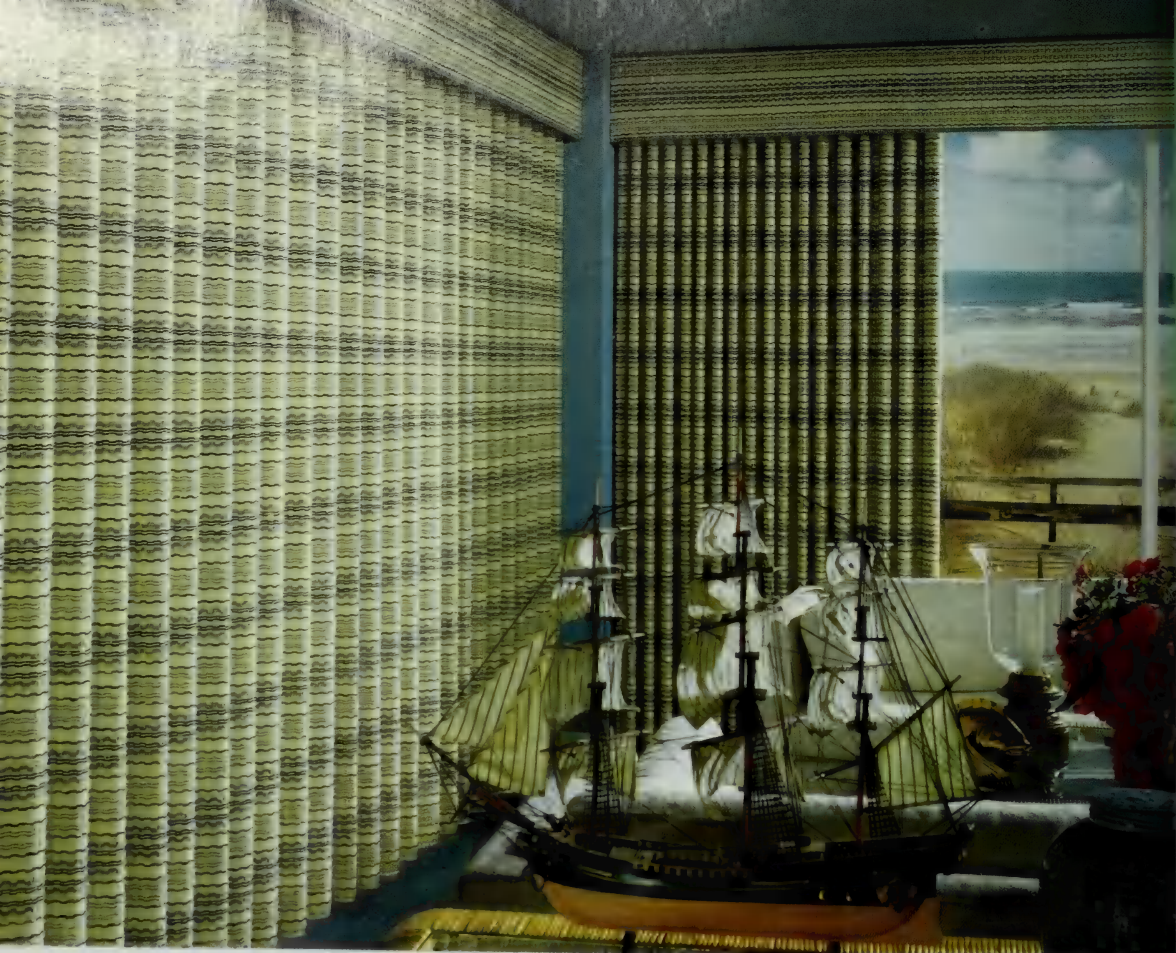
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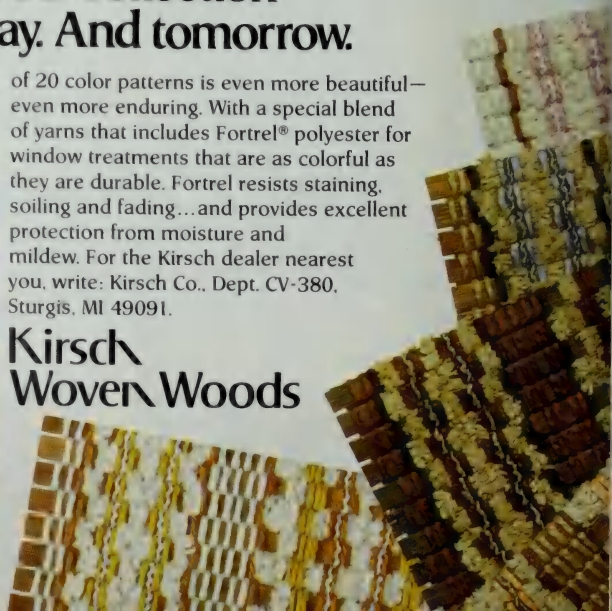
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The World of Pauline Trigère

By Wendy Murphy

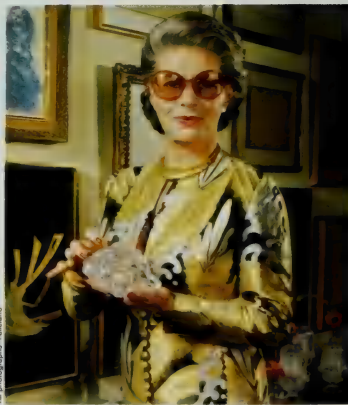
"I'VE STOPPED COLLECTING. Enough is enough!" says Pauline Trigère firmly, as she glances about her generous-sized Manhattan living room, its surfaces richly cluttered with her unique choices of beautiful objects: a vitrine of antique cut-glass bottles in an alcove; a bowl of sparkling costume bracelets heaped wittily, like so many exotic fruits, upon the grand piano; a veritable Galapagos Island of turtle figurines gathered on a nearby chest.

A Sense of Satisfaction

"I suppose I have reached a certain stability in life," adds Miss Trigère, in the charmingly throaty accent reminiscent of the noted American fashion designer's Parisian background. "Perhaps it is age, perhaps it is the outrageous cost of things now, or perhaps it is just that I have a sense of satisfaction with what is already here. But in any case, I do not come home from business trips laden with new things the way I used to. Collecting is a curse. There is too much responsibility in looking after things. I have just redone my will, and it has reminded me of what a chore possessions are; I refuse to be a slave to them when life itself is so much more interesting."

Pauline Trigère's declaration of independence is appealing, and there is no doubting her commitment to the here-and-now life—in New York social circles she is known as a superb party giver, a skillful and imaginative cook, a generous friend, a tireless fund raiser and a pyrotechnic personality who conveys the basic ingredients of a fine time wherever she goes. But she is still known to her friends and family as an inveterate collector, and although she really intends to stop, everyone around her will notice her treasures continuing to grow in number.

The designer's strength of character



Fashion designer Pauline Trigère holds one of the approximately 800 turtle objects and images that have been given to her over the years.



A gleaming array of antique crystal bottles that once held a variety of spices and salts fills a niche in Miss Trigère's Manhattan apartment.



The designer's fondness for elegant fabrics is represented by the pillows covered in Japanese obi material, resting on her living room sofa.

has helped her to thrive in a business that in recent years has been captive largely to what she calls "anything-goes craziness." But she sees the eighties as a time of simpler, more traditional, more rational clothes, and she detects the same classic values re-emerging in the new emphasis on fine natural materials in interior design.

Miss Trigère's classical design sensibilities could have led her into related aesthetic areas. "I believe I could have been an architect or an interior designer. I think the taste involved is much the same, and I have always chosen to do my own interiors."

The hallmarks of the Trigère taste are evident in her Park Avenue apartment—in her love for wonderful sumptuous fabrics, such as the Japanese obi material that covers small plump throw pillows; in her choice of calm, subdued, relaxing, mostly beige background colors; in the warm, silkily polished old wood of her Louis XV and Biedermeier furniture.

Designs for Personal Needs

Miss Trigère has been approached by manufacturers to lend her name to various furnishings and accessories, but for the most part, she has declined. "What I do design are things I like for myself and in which I am involved. I have created some pretty tableware pieces—trays and bowls, including some in turtle shapes—that carry my name. I am also very proud of a collection of handsomely bound note pads, address books and phone books, which I had made up partly because, as a disorganized person who needs very much to be organized all the time, I wanted such things."

Pauline Trigère was born into a family of skilled tailors and dressmakers, so the decision to become a designer was natural. Yet she has entertained

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DESIGN DIALOGUE

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fantasies of other lives she might have lived: "My fantasy now, if I were starting all over, would be to go into the breeding of animals, or into horticulture. I went to Argentina a few years ago and was taken to visit a ranch. One bull was bred to different kinds of cows. The varied results were simply fascinating to me. And plant people are doing the same things with all sorts of ordinary flowers—producing hybrids that are stunningly beautiful."

In the real world, the designer's interest in gardening is consider-



Pauline Trigère's signature scarf appropriately depicts a large and colorful turtle. The designer has it framed and hangs it as a painting.

able. On weekends she spends an inordinate amount of time caring for her flowers, and it is not unusual for the floral arrangements at one of her intimate little dinner parties to take several hours in the preparation. She likes her flower arrangements "very free—not like a bouquet," with perhaps an element of surprise, such as "some odd dead branch and one red rose" for an autumn display in the country, or something only slightly more formal in her New York setting.

The woman known for the fine detailing of her fashion designs also takes great pains in choosing the appropriate receptacles for flowers. For the country, she keeps an assortment of antique Dutch, Spanish, English and French pewter. "I love the dullness

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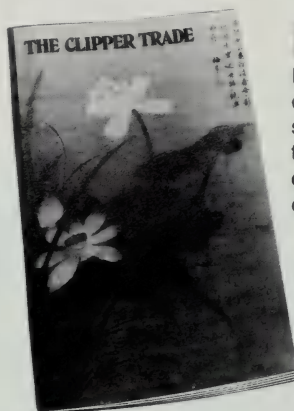
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DESIGN DIALOGUE

continued from page 208

of pewter," she remarks, "it looks so rich, set against the nudity of wood."

On Park Avenue, by contrast, crystal seems precisely right. "I am crystal crazy," says Pauline Trigère, with what she insists is only slight exaggeration. "I love the luminosity, the transparency, the weight. To me, even a martini tastes better in crystal—I serve mine in an assortment of unmatched Baccarat cups. My glassware is unmatched—that's the way it has to be when you collect antique crystal—I find the variety quite delightful."

If she were to start collecting today,

"I love to buy something old and find a new use for it."

— Pauline Trigère

Miss Trigère thinks she might prefer modern, perhaps with paintings. She presently cherishes works by Zao Wou-ki and Mary Bauermeister, which she bought before their creators had achieved critical attention. "But I wouldn't acquire art as investments to be put in the closet. I have enough stuff in my closets already. I would buy only what I liked to look at every day."

After a few more moments of reflection, the designer changes direction slightly: "I also love to buy something old and find a new use for it—save it from extinction. For example, I found a French carriage door with a curved glass window. I used it as the door to a china cabinet I had built for the dining alcove. Another pair of doors—I'm told they were originally in one of the Hapsburg palaces—I had hung in my tiny red study. They don't lead anywhere, but they add a certain panache, even mystery, to the room."

"Those are the kinds of discoveries I still like to make occasionally for myself, so perhaps my collecting is not altogether over. But if I'm asked what I would like others to collect for me these days," Pauline Trigère adds, smiling mischievously, "I would like diamonds—and not too small, please." □

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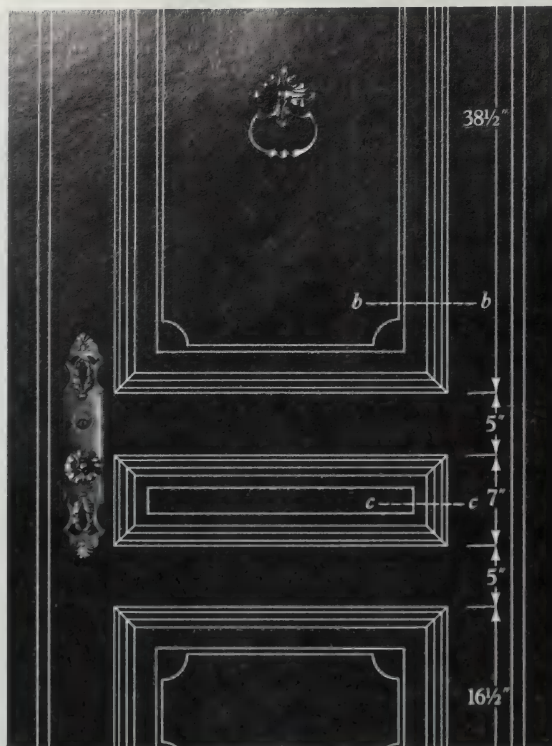
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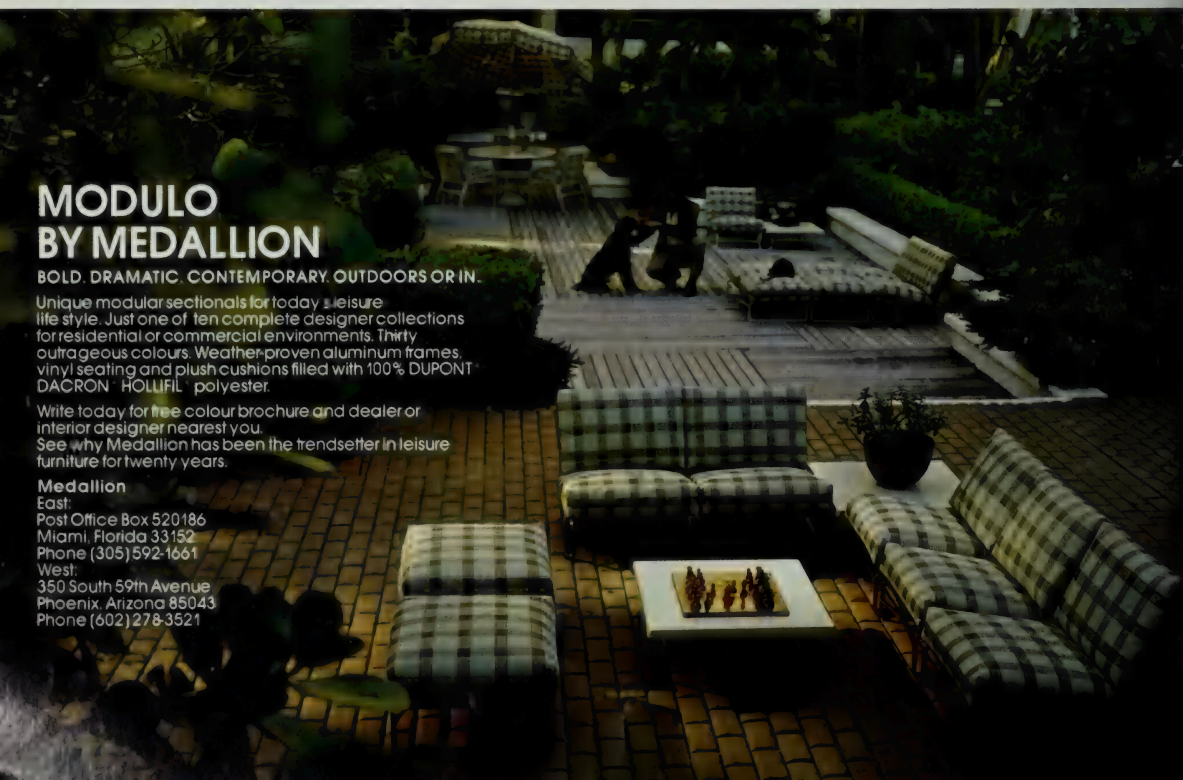
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ACCESSORIES

Mario Buatta — The Designer's Choices

By David Halliday

"ACCESSORIES?" rumbles Mario Buatta, his voice at least an octave deeper than his usual baritone, "I prefer to call them possessions. It makes them sound much more personal." Certainly Mr. Buatta's focus is always on the unique or the idiosyncratic when it comes to the telling objects he uses to complete the rooms he designs for his clients. "Rooms are not like cars; there's no such thing as an optional accessory," says the designer firmly. "Everything must either have a personal association, bring back a memory or express an interest—or it should be clearly functional."

Charm Outweighs Value

The designer's own collection of accessories, built up over a number of years, bears out his observation. It is also an assemblage of things that have been chosen for their rarity, their charm or their eccentricity, regardless of value. "Nowadays, people tend to think of accessories as investments. They're apt to treat them as status symbols, rather than as merely well-loved friends, companions. For example, I collect blue and white porcelain. I happen to like it. Some of the individual pieces are quite lovely, but equally important to me is the effect an entire collection might have if it were massed on a single wall. If I thought of each piece as rare, and a potential growth stock, I might as well forget the whole thing. Value should never stand in the way of enjoyment."

Character is something else that Mario Buatta looks for in an accessory. "As you see, I do have a lot of china and porcelain. And some of the pieces have been used and are chipped. Well, I find this charming and touching. After all, we all have scars. I'm not frightened that the maid might wear them out by cleaning them, either. It's all a matter of being at ease with one's



At home in Manhattan, Mario Buatta displays his diverse blue and white porcelain collection.



Handpainted silk pillows from George Oakes are Mr. Buatta's décor substitute for flowers.



Mr. Buatta chooses a wooden pumpkin from Lorin Marsh, then transforms it with painting.

things. I just remember, if I begin to get intimidated, that they're lucky to have me to take care of them."

Many of Mr. Buatta's objects have an endearingly cozy and ingratiating quality. "I have a vast collection of porcelain vegetables—cabbages, celery, artichokes, in every conceivable shape and form. These pieces are usually eighteenth century, often German, and were used as small containers, as centerpieces for tables, perhaps as sewing boxes—all sorts of whimsical purposes. One of my proudest, and certainly largest, cabbages, is in fact not a period piece at all, but a modern reproduction in papier-mâché of what was an eighteenth-century soup tureen. This is the kind of thing I find irresistible. It's naïve, yet quite lovely to look at. There's workmanship involved—which is important to keep alive. And it's a reproduction. This latter quality is a little touchy, I know, but I can't imagine why. After all, a great deal of furniture and other items that are considered bona fide antiques are often very heavily restored, almost to the point of being entirely re-created objects. This is still considered respectable. However, harbor a reproduction in your household, and it's viewed with condescension. I'm much attached to my papier-mâché cabbage," concludes the designer ruminatively. "Did you know the top comes off? So you *could* serve soup in it—although I'd advise against it."

Handpainted Pillows

Mario Buatta is also something of a connoisseur of painting on silk. "Now look at this pillow," he says, holding up an elegant rectangle of silk with a delicate floral motif. "Something we don't often consider is the role pillows play as replacements for such things as flowers. Nowadays, I wouldn't raise an eyebrow if you told me you don't have

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ACCESSORIES

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the time every day to buy fresh flowers. I'd suggest you fill the room with painted flowers, or chintz, instead," says the designer quite seriously. "And while we're on this subject, a word on the comfort factor of pillows. We need as many of them as possible.



A papier-mâché cabbage from Mario Buatta, Inc. is modeled after an 18th-century porcelain tureen. Lively bronze geese are from Diane Love.



I think pillows work for any sofa, no matter what its dimensions, and they provide an instantly rearrangeable choice of color combinations, fabrics and finishes," he adds.

Mario Buatta turns his attention to a handsome pair of bronze geese. "Now look at these two. Aren't they a well-matched couple? The forms are so harmonious, and isn't that what it's finally about? It all comes under the heading of 'pleasing the eye,' a major factor when I find myself weighing the

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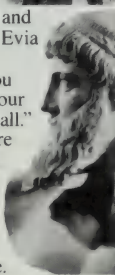
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ACCESSORIES

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pros and cons of a particular purchase. It's far more important than the price, the condition or the age."

"Creative adaptation" is the Buatta description of the snugly turned wooden pumpkin, with its soft glaze of naive painting, so reminiscent of delft. "I bought it as a simple wooden sculpture, and then I commissioned an artist to give it a blue and white look. Here's an example of making an accessory your own. I took something that was not one of a kind, and made it mine." Mr. Buatta's accessories suggest the alchemy of his personal

Mario Buatta's approach to accessories is at once bold and charming.

creativity in handling ordinary objects.

"Recently I went to see a remarkable house," says the designer, "one that I had been curious about for years. It's in Gloucester, Massachusetts, and it belonged to Henry Sleeper, a turn-of-the-century interior designer. It began as a three-room cottage in 1907 and was expanded over the next two decades to become a unique series of nearly forty rooms. Sleeper was quite a collector; he devoted his income to assembling objects, all of which are preserved intact. It is *how* he displayed these treasures that has always intrigued me. He had a fabulous eye for color, a daring knack for juxtaposing objects, and a sense of enjoyment that is palpable throughout the house. And that's exactly how we should approach accessories today: as dynamic, witty and entirely subjective ways of making our environment our own."

Clearly the lesson of Mr. Sleeper has not been lost on Mario Buatta. His approach to accessories is at once bold and charming. Perhaps his most persistent hallmark is a predilection for transforming the mundane into something humorous, refined and, above all, personal. There is only one true rule: Buy only what you love. □



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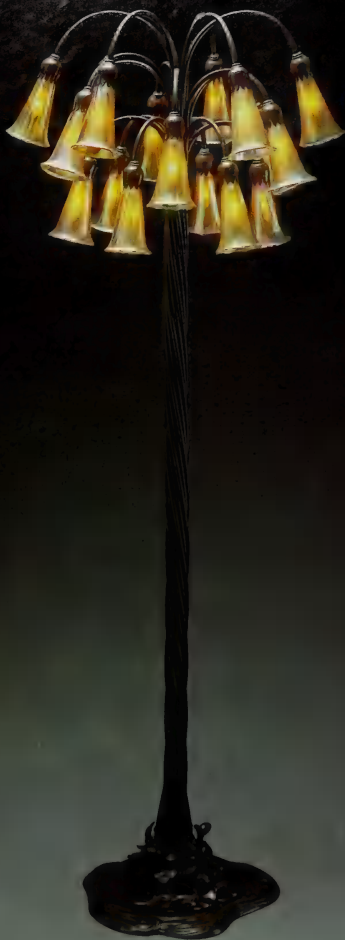


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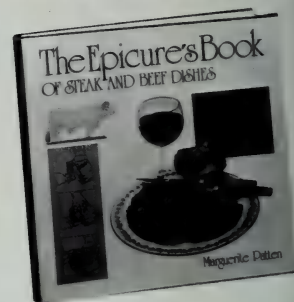
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INTERNATIONAL PROPERTIES

From the Historic to the Contemporary

By June R. Gader

EVERY ERA has had its fads and fashions; those based on gimmickry or mimicry usually are short-lived. Others seem simply to grow lovelier with time. Here are four houses, all very different in design—but each with an architectural style that has withstood time.

New Canaan, Connecticut

Here is a property where privacy is the keynote. Over four acres of land provide glorious, woody views. The Noroton River runs through the back of the property, offering fishing and a swimming hole. All of nature's lush beauty can be enjoyed through vast expanses of glass in this contemporary home within walking distance of the New Canaan village. Designed in 1967, the house was built into the land and does not conflict with its natural setting. It is the sort of contemporary design that appears as though it will stand the test of time.

Outside, weathered cedar and shingled roofs of varied angles and pitches seem to match nature's own diversities. Inside, the house is full of surprises, some based on the superb views, some the charming notions of the architect. The living room incorporates a cathedral-style ceiling, nearly three stories high. A skylight and a wide bank of windows allow light to bathe the room. A balcony at one side provides a study, and there is an Adam fireplace, which adds a distinctive touch. Several spiral staircases connect the three levels of the house; numerous balconies and a long terrace bring the views into all levels. This modern house with four bedrooms, a family room, formal dining room, large kitchen with dining area, and two-car garage is available for \$369,500 from Brotherhood and Higley, Realtors, 161 Elm Street, New Canaan, Connecticut 06840; 203/966-3507.



This secluded Bahamian-style beach cottage in North Palm Beach, adjacent to the Seminole Country Club, overlooks the Atlantic ocean.

North Palm Beach

The setting is one of grandeur and privacy—tall palms edge lush lawns that stretch down to a beach.

Views are of the ever-changing colors of the Atlantic, and the many-windowed house takes full advantage of them. The rest of the estate, nearly 2½ acres, is completely secluded by tropical foliage. Yet the property is located virtually next door to the exclusive Seminole Country Club.

The mansion that hides on this splendid estate was designed, in the early 1930s, to resemble a Bahamian beach cottage, although on a grander scale. Large porches and breezeways open to spacious high-ceilinged rooms, some of which flow together to permit large-scale entertaining. And yet the two levels of the house are carefully designed to allow hosts and houseguests complete privacy.

On the upper level, besides the living room and dining room, are two large master suites. Also on this beach level are the kitchen and staff rooms. The lower level contains two guest suites with a connecting sitting room, and two additional staff rooms. An elevator connects the two levels. On the lower level is a swimming pool, a

pool house with bedroom, bath and dressing room, and a two-car garage. This estate combines casual comfort with luxury, and is available for \$800,000 from Boalt Properties, 400 Royal Palm Way, P.O. Box 2156, Palm Beach, Florida 33480; 305/832-7100.

Kent, England

Pickmoss, which looks like a Tudor cottage, is not—despite its mullioned windows and dormers and its general design. Located in the village of Otford, just twenty-three miles from London, it is believed to have been built in 1387, during the reign of Richard II, for a family of Flemish weavers. King Richard II, Saint Thomas à Becket, Archbishop Cramer, Sir Francis Walsingham and Lord Admiral Seymour had close associations with Otford, and the coats of arms of all these historic figures are shown in a large stained glass window on the first floor. Sixteenth- and seventeenth-century additions turned this English cottage into an impressively large house; and careful restorations, including electric central heating, have been done, without sacrificing any of the original charm. The house faces the road once known as Pilgrims Way. At the back are gardens that include brick terraces and a lily pond.

The entrance is through a carved oak door into a lobby, then into a very long reception hall with exposed beams and timbered framing, and a galleried landing with a stained glass window. Many of the rooms are small and cozy. There are five bedrooms, most quite large, and some with fireplaces and private baths. At the very top of the house is a thirty-foot-long room currently used as a library. Every room has paneling or unusual windows or fireplace decorations. Many rooms have antique furniture

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PROPERTIES

continued from page 228

especially collected for *Pickmoss*, and much of it is available for separate purchase. This property is available for £90,000 plus fees, from Roy Veatch, Period Houses, 1317 Wisconsin Avenue N.W., Washington, D.C. 20007; 202/333-6011.

Wilton, New Hampshire

Here is a house that was built in 1800, and which retains all of its superb original detailing—it was restored and modernized in 1964. The fifteen-room house is in Wilton center and within walking distance of the village green;

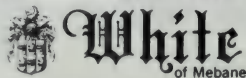
The property slips away into total privacy—fifteen acres of lawns and woods.

yet the property slips away into total privacy—fifteen acres of lawns, evergreens and woods. Also on the property is a five-story carriage house, built in 1890, which contains seven horse stalls, six box stalls, a tack room, large storage rooms, a hayloft, and a dance floor with orchestra platform.

The Federal-style yellow clapboard house has authentic period features such as wide-board floors, small-paned windows, paneling, wainscoting and Indian shutters. There is a fanlight over the front door, and a widow's walk around the central brick chimney. A later wing houses an autonomous six-room apartment, and there is an attached three-car garage. Original brick fireplaces, built-in corner cupboards and a gracefully turned pulpit staircase add to the charm of unusually spacious rooms. Upstairs, a large master suite has a fully tiled bath, numerous closets and a fireplace. There is a second bedroom here, and the second-floor wing includes guest rooms, service rooms and a sitting room. Sotheby's listed this property at \$265,000. Sotheby Parke Bernet International Realty Corporation, 980 Madison Avenue, New York, New York 10021; 212/472-3465. □



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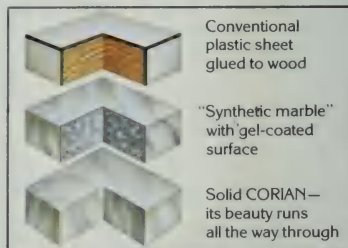
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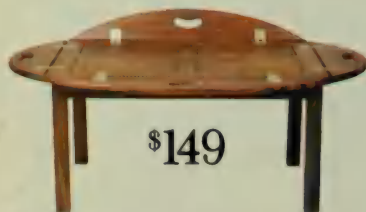
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Reviewing Splendid Residences

By Charles Lockwood

EVERY YEAR, people who love fine architecture visit the great houses of England and France. These castles and palaces reflect a sense of style and a spirit of architectural grandeur that have all but vanished from today's world, and they have an alluring patina that comes only with the passage of centuries. Although some of England's and France's finest homes have been destroyed or have decayed with time into picturesque ruins, many more still bask in their original dignity and remain architectural models for the rest of the world.

The National Trust Book of Great Houses of Britain, by Nigel Nicolson; 288 pages, 182 illustrations, 32 in color. David R. Godine, Boston, 1978.

In 1883 Henry James wrote: "Of all the great things that the English have invented, the most perfect, the most characteristic, the only one they have mastered completely in all its detail so that it becomes a compendious illustration of their social genius and its manners, is the well-appointed, well-administered, well-filled country house." This is just as true today.

The beautifully illustrated *Great Houses of Britain* is must reading for Anglophiles and anyone about to visit Great Britain. Nigel Nicolson describes thirty-nine houses with such clarity and ease that the reader can almost see the gardens, almost feel the wormholes in the woodwork, even imagine the libraries filled with centuries-old leather-bound books.

Nicolson himself lives at *Sissinghurst Castle* in Kent. The younger son of Vita Sackville-West and Harold Nicolson, he has written books on politics, architecture and social history, as well as the best-selling *Portrait of a Marriage*, a study of his parents' relationship.

In this book Nicolson depicts the changes that have occurred in many of



Hardwick Hall is just one of many imposing structures author Nigel Nicolson discusses in *The National Trust Book of Great Houses of Britain*.

Britain's great houses. Chaloner Chute, speaker of the House of Commons, updated *The Wyne* in Hampshire by replacing the Tudor-style windows with Georgian double-hung windows and building a Corinthian portico, the first of its kind added to a private house in Britain. Around 1760, landscape architect Lancelot "Capability" Brown ripped out *Longleat House's* formal gardens and replaced them with woodlands, lakes and meadows, cunningly planned to provide the most picturesque vistas possible.

Nigel Nicolson also introduces the men and women who built these houses. There's Elizabeth Shrewsbury, who built *Hardwick Hall* in Derbyshire, one of the finest late-Elizabethan country houses. Bess of Hardwick, as she was known, was a self-made woman. She overcame her impoverished origins, surviving four husbands, each one wealthier and more important than the last. After the death of the earl of Shrewsbury, she was considered one of the richest and most powerful women in England, second only to Queen Elizabeth I. *Hardwick Hall* was built as a fitting monument to her good fortune, and she proudly had her initials mounted

on the parapet, just beneath a coronet.

Mr. Nicolson's most charming story is of the first duke of Devonshire, who had no end of troubles completing *Chatsworth*. He would have a wall completed, then ripped down and rebuilt because it hadn't turned out the way he expected. Today *Chatsworth* is one of the architectural masterpieces of English country houses. By interweaving tales of famous personalities with the design history, Nigel Nicolson has made these great houses come to life.

The Great Houses of Paris, by Claude Frégnac and Wayne Andrews; 280 pages with 291 illustrations, 46 in color. The Vendome Press, New York, 1979.

"To understand thoroughly the art of living," wrote British architect Robert Adam, "it is necessary, perhaps, to have passed some time among the French." This was quite a compliment from a Scotsman, particularly a man who designed some of Britain's most luxurious eighteenth-century homes, but *The Great Houses of Paris* illustrates his point well.

Claude Frégnac and Wayne Andrews colorfully depict many of Paris's great houses—the cream and gilt Neo-Classical salon at the *Hôtel de Gallifet*, the seventeenth-century master bedroom at *The Arsenal*. These are just two rooms in the long-departed glittering world of France's privileged few that *The Great Houses of Paris* records. Sometimes façades only hint at the decorative splendors within.

Eugène de Beauharnais, Napoleon's stepson, completed the *Hôtel de Beauharnais* at great expense. "My son, you have made a muddle of your affairs in Paris," Napoleon wrote. "I have been handed a bill of one and a half million francs for your house. This is a huge sum . . . I can see that it will be impossible to get off without paying a

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DESIGNED FOR READING

continued from page 236

great deal. No work should ever be undertaken without an estimate, and a commitment not to exceed it."

Wayne Andrews has photographed these magnificent homes lovingly—and with an occasional touch of whimsy. At the *Hôtel de Roquelaure*, the gilt reliefs on the ceiling of the Rococo-style Grand Salon depict little children playing cards. The eighteenth-century *Hôtel de Rohan* has its *Cabinet des Singes*—or "Monkey Room"—where



Mr. Nicolson describes the grounds surrounding Longleat House, which were landscaped with woodlands and lakes, by Lancelot Brown.

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designs of monkeys swinging and cavorting among arabesques of leaves and vines are seen on the painted paneling.

Sometimes the people who lived in these palaces were even grander than what they surrounded themselves with. Jean-Jacques de Cambacérès, who moved into the *Hôtel de Roquelaure* in 1808, took his position as Napoleon's arch-chancellor rather seriously. "In public, call me Most Serene Highness," he advised his private secretary, "but between ourselves you need only call me *monseigneur*."

In another incident, Mme de La Rochefoucauld, one of Empress Josephine's ladies-in-waiting, attended one of Cambacérès's receptions dressed too informally for his fastidious taste. "What a charming negligé you're wearing," he said caustically. "Please excuse me," Mme de La Rochefoucauld replied. "I have just come from calling on the Empress and have not had the time to change." □

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"River's View", 1979 Acrylic on canvas 66 x 80 inches (167.6 x 203.2 cm.)

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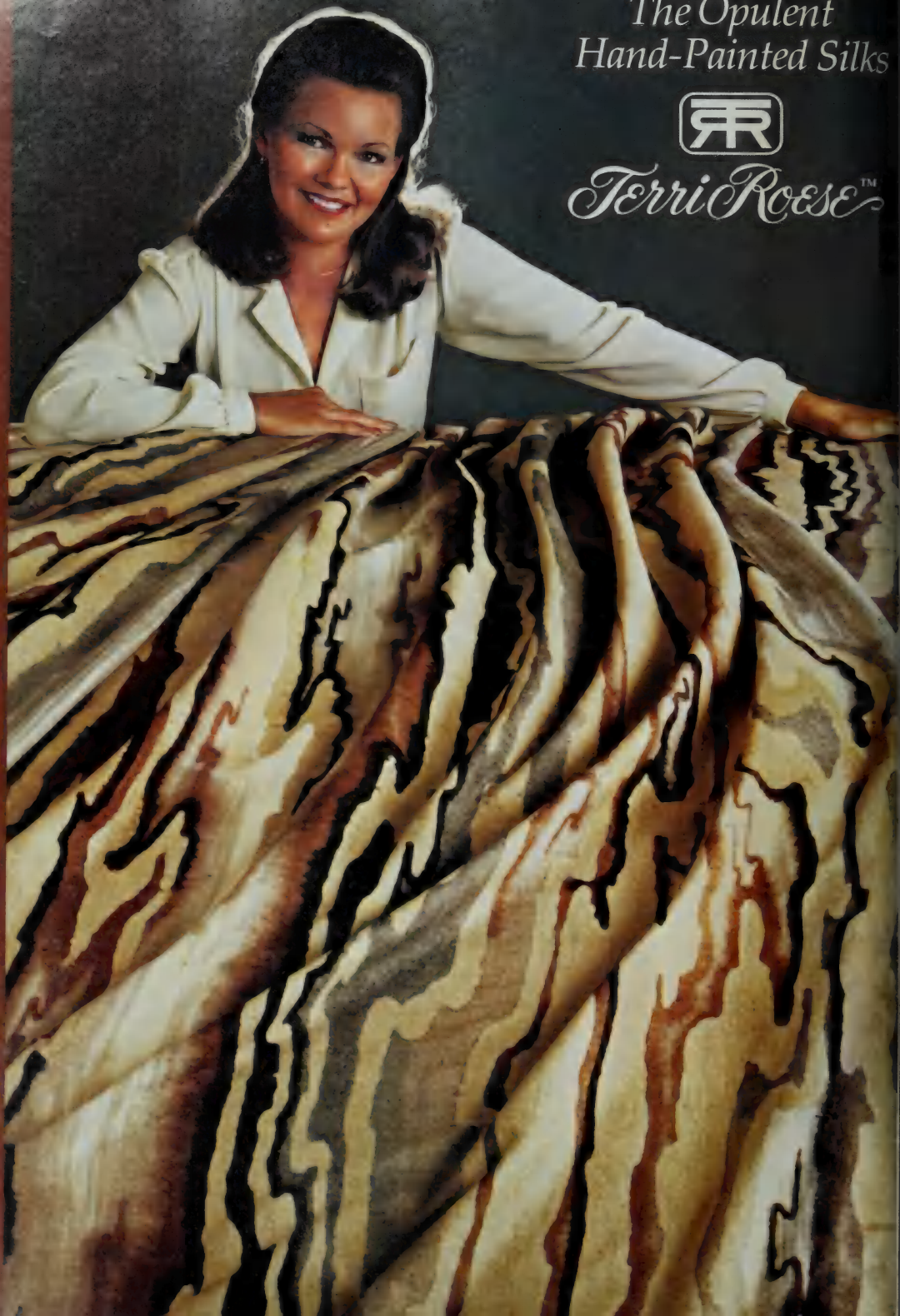
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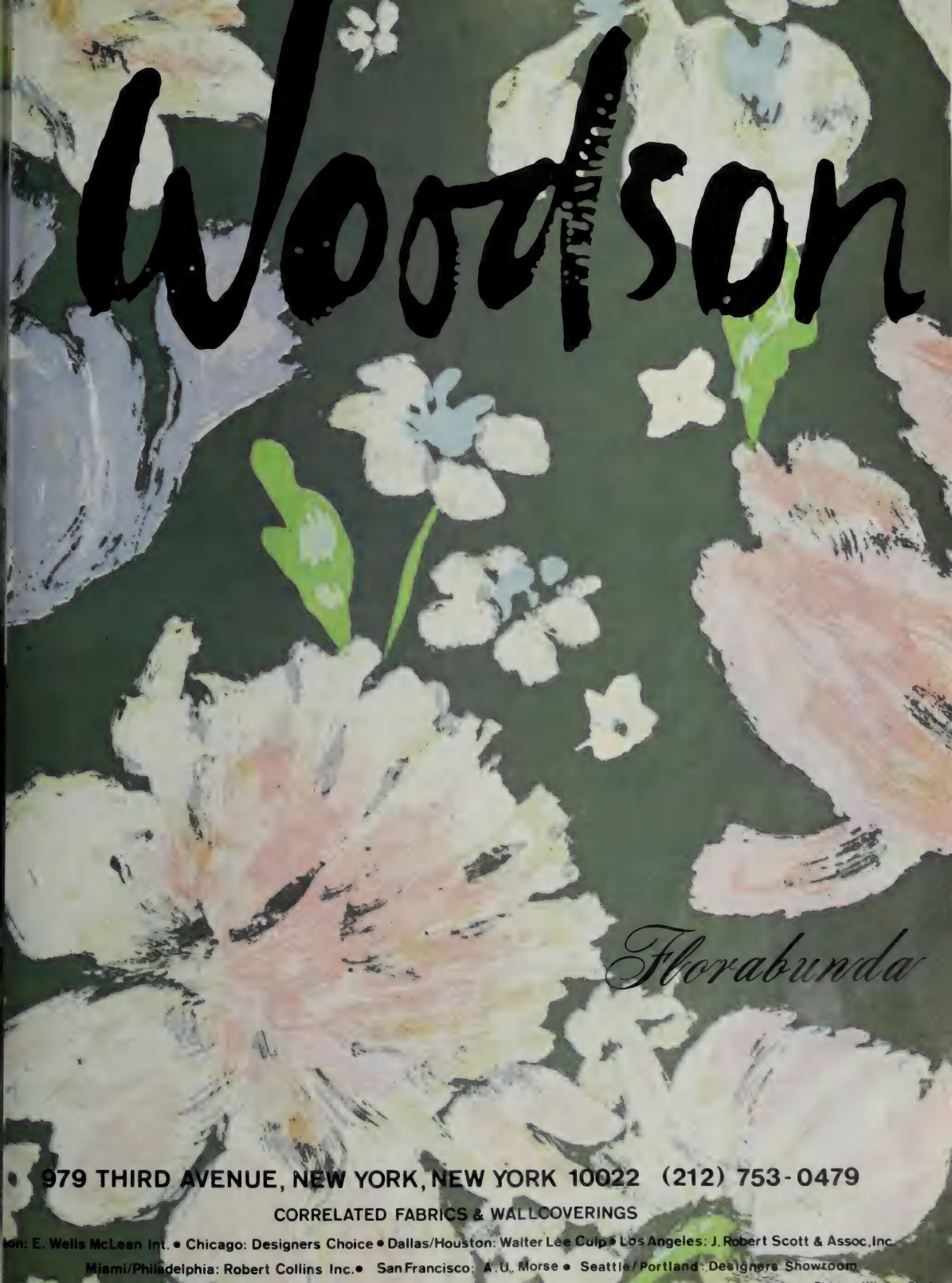
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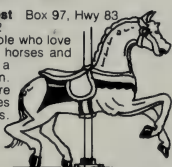
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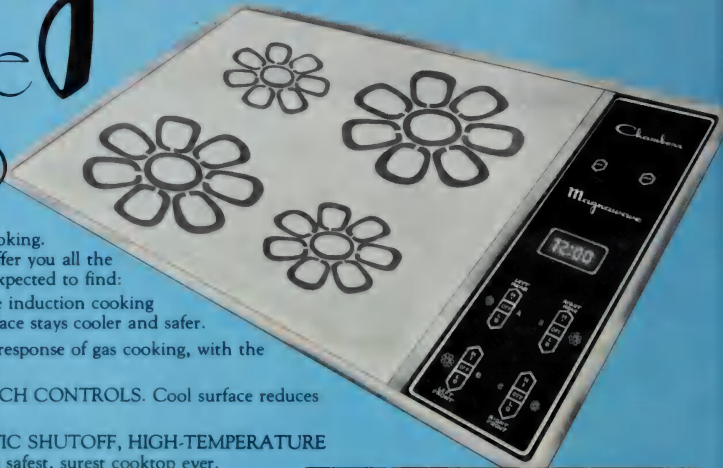
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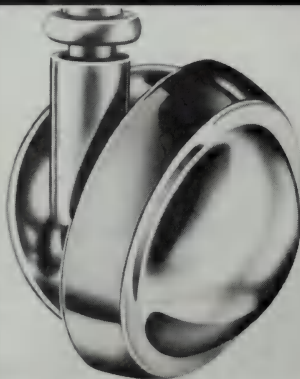
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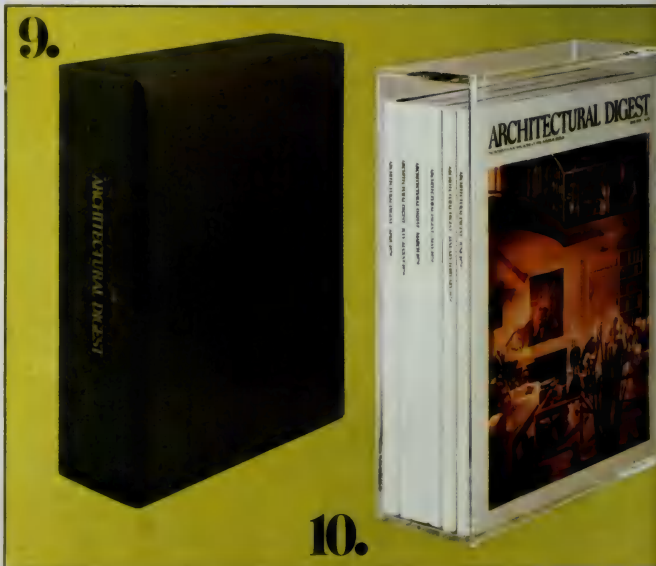
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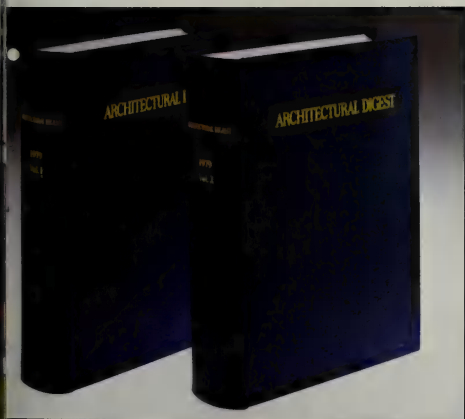
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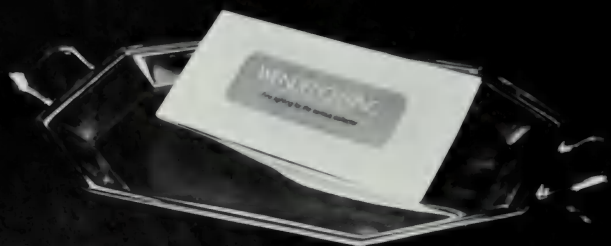
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ARCHITECTURAL DIGEST (ISSN 0003-8520) is published by Knapp Communications Corporation, Cleon T. Knapp, President; Senior Vice-Presidents: Paige Rense, Everett T. Alcan, Rosalie Bruno, John L. Decker; Vice-Presidents: Philip Kaplan, George H. Oestreich, Jr. Executive/editorial offices: 5900 Wilshire Blvd., Los Angeles, California 90036. Issued 10 times yearly: Jan., Mar., Apr., May, June, July, Sept., Oct., Nov., Dec. Controlled circulation postage paid at Rochester, New York. SUBSCRIPTION RATES for the U.S.A., its territories and possessions: 10 issues, \$30.00. Other countries: 10 issues, \$50.00. Single issues in the United States: \$3.50; \$3.95 in all other countries. New subscriber's first issue mailed within 8 weeks of order receipt. Subscription expiration year shown by last 2 characters on first line of address label; first 3 indicate month of final issue. Direct subscription correspondence and address changes to: Architectural Digest, P.O. Box 2415, Boulder, CO 80322; direct nonsubscription correspondence to editorial office. POSTMASTER: Send address changes to Architectural Digest, P.O. Box 2415, Boulder, CO 80322. Volume thirty-seven/Number three.



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As a publisher of a number of magazines in Ireland, may I compliment you on a superb publication. *Architectural Digest* is beautifully produced, brilliantly photographed and obviously highly popular.

Kevin D. W. Kelly
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For over two years I have been enjoying your magazine. My only regret is that the wait between issues is far too long. The diversity and excitement of each issue brings me so much enjoyment, reading after reading.

Raymond A. Coluzzi, Jr.
Chevy Chase, Maryland

Your inclusion of the Luther Greene apartment in the November 1979 issue of *Architectural Digest* was an insult to the other fine interiors you presented that month. "Garish" is too mild a term to describe this meretricious exhibition of mosaic shell floors and artificial stone grottos.

Robert N. Brown, Jr.
Doylestown, Pennsylvania

Landscape architect Luther Greene has managed to open up the boundaries of walls by re-creating a lush and beautiful garden indoors, in his own interior. I applaud Mr. Greene's imagination and creativity and his ability to not limit himself to ordinary designs.

Larry D. Lindsey
Montreal

"Fantastically futuristic in thought and idea" is the only way I can think of to define William Morgan's underground home, the architecture feature which appeared in your December 1979 issue. Congratulations to *Architectural Digest* for placing this unique design along with other magnificent homes in your publication.

M. Coletti
North Scituate, Rhode Island

After having been a subscriber and fan of your publication for the last two years, I still have yet to grasp the rationale of titling a magazine concerned almost entirely with interior design, excepting your monthly feature on architecture or an architect, *Architectural Digest*. The field of architecture, although an influence on, and a factor in, interior design, is still a separate discipline. Interior design is a distinct and succinct art form from architecture. The creation of an internal environment is only bound by the confines of the external mold, but the final interior formula is only as limited as one's creativity, talent and skill.

Hilary Plunkett
Larchmont, New York

I constantly marvel at people's ignorance when it comes to design. Great design does not limit itself to an interior, an exterior, or a garden. It combines the total creativity of a surrounding. A house, like any work of art, must be seen as a whole. You have managed to highlight the best of all three by including great interior design with outstanding architecture and beautiful gardens. Then you take it even further by showing the best of art, antiques and so much more.

Simon Ellis
Point Loma, California

Architectural Digest has always been intriguing to me. Your regular coverage of the great castles and châteaux of Europe has been extremely well done, and your recent coverage of contemporary architecture is just outstanding. I am referring to the underground structure in your December 1979 issue (Architecture: William Morgan) and the Pierre Zoelly architectural design in the January/February 1980 issue. They were just excellent—the photographs, the articles, the designs.

Donald Whittaker, AIA
Tacoma, Washington



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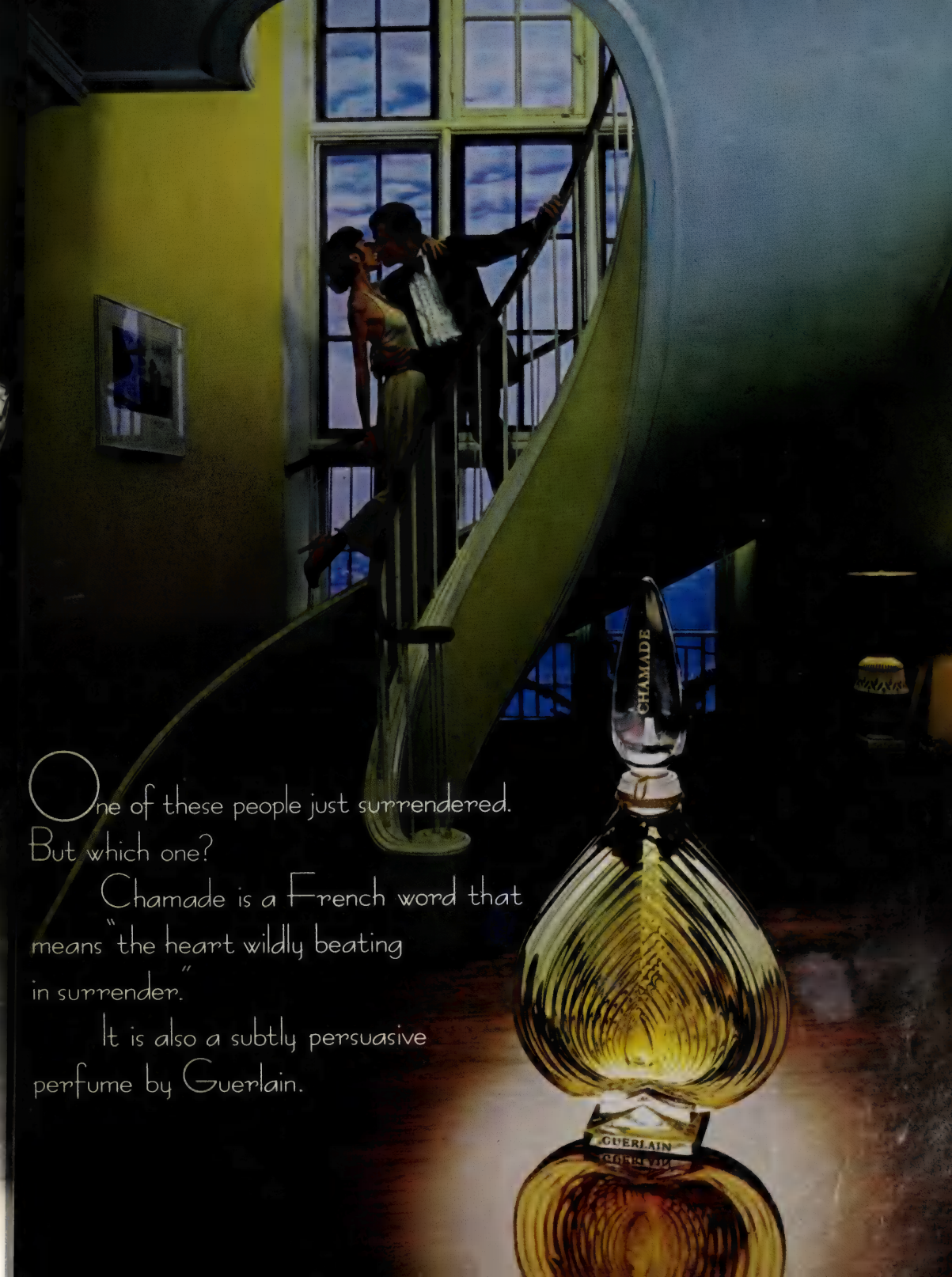
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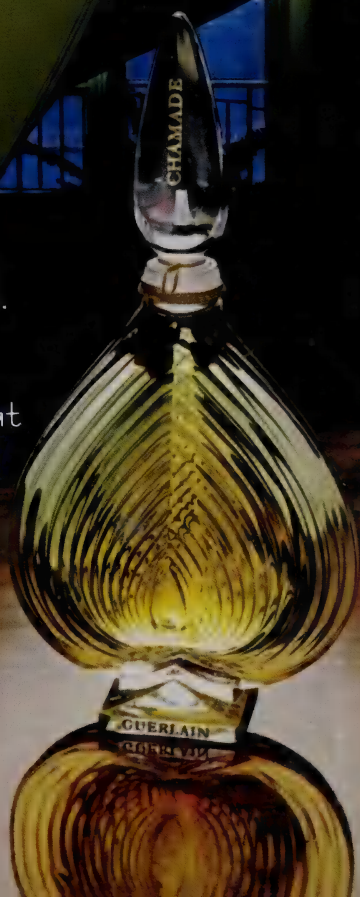
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A romantic couple is shown in a dramatic pose on a curved staircase. The man, in a dark suit and white shirt, is holding the woman, who is wearing a light-colored dress. They are looking at each other intimately. The staircase is set against a large window with multiple panes, through which a blue sky with clouds is visible. The scene is lit with a warm, golden light, creating a romantic and nostalgic atmosphere. A framed picture hangs on the wall to the left of the staircase.

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We see *Architectural Digest* as a forum in which ideas are discussed in depth, as well as a place in which fine interior design is presented in pictures. While the center section of the magazine is devoted exclusively to viewing designs, we feel that the columns at the beginning and end of each issue are equally stimulating. Our Guest Speakers are leaders in the fields of design, architecture and style. We invite them to share their unique observations, just as Russell Lynes does in each issue. We feature dialogues with artists and designers, and have recently



added profiles of notable antiques dealers. Books, interiors showrooms, antiques, objets d'art and the international art market are reported in columns. All topics are related to the home and fine residential design, for we want *Architectural Digest* to be a challenge and a worthy adventure for the mind, as well as a treat for the eye.

Peggy Reuse
Editor-in-Chief

Counterbalance

One of the reasons that residences by Robert Bray and Michael Schaible always have such a nice feeling is that this New York design team displays not only great talent, but great honesty as well. Even their words are refreshingly honest, and they have been known to drop the phrase "When you care enough to spend every cent you have. . . ." Their designs are sometimes described as *minimalist*, and if their work is costly, it is not because they go on elaborate shopping sprees for their clients. They reflect, rather, a bold architectural approach that infuses their work, and a healthy respect for the quality of materials and the beauty of essential forms. See page 66.



Bray



Schaible



Mrs. Lambert

English country house and painted them orange and scarlet," he explains. "I learned to be bold." See page 74.

The Collectors: The Villa of Art

In the ten years since Evelyn Kelly Lambert and her husband, the late Joseph Olliphant Lambert, moved into their restored eighteenth-century villa in Italy, the *Villa Lambert* has been one of the most lively and extraordinary homes in the region around Venice. The scene of concerts, balls and country dances, it has made Mrs. Lambert's Texas-style hospitality as well known in Europe as in her other home, Dallas. The interior of the villa is a complete surprise. While a few of the rooms have retained their original frescoes, most of the house is given over to her astonishing collection of contemporary art, which has been chosen, and displayed in this unusual historic setting, with courage and flair. See page 90.

Past Perfect

Surely one of the most knowledgeable designers in the field today is Mark Hampton. Speaking with him, we have the feeling that he has personally seen every interior of note in the world, yet he carries his knowledge very agreeably. Before opening his own design firm in New York, Mr. Hampton worked with David Hicks, in London. Looking back, Mr. Hampton says that the most important lesson of that period was learning not to be afraid of color. "David Hicks took all those familiar olive greens and beiges of the



Hampton



Hail

Informal Grace

Long known as one of San Francisco's leading designers of traditional interiors, Tony Hail found the residence of Mr. and Mrs. James Garner a particular challenge, since it is contemporary in style and feeling. "I consider it the major work I've done so far with the contemporary style in design and

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continued from page 18

architecture," he says. The Garners themselves presented a challenge, since their way of life seemed somewhat unpredictable. But since people's lives are always changing, their houses must be able to change as well. Mr. Hail's designs, however, have a way of remaining valid, while so little in life stays the same. *See page 98.*

Oriental Piece

Earl Blackwell, one of our New York favorites, mentioned one day that a mutual friend, Emily Landau, had recently gone into partnership with a man of original tastes, Alex Fradkoff. And when we later saw Mr. Fradkoff's apartment, it turned out to be a most exciting adaptation of Japanese design—a traditionally spare and compact approach very well suited to the space limitations of New York life. Considering the degree to which Alex Fradkoff has been influenced by Japan, we were surprised to learn that the designer had never visited the Far East. At least not until now. But as this issue arrives at the stands, he will be in Japan at last, on a visit. *See page 110.*



Fradkoff

The Fairfax Hotel

Although we are a magazine of residences, occasionally a hotel comes to our attention that merits inclusion in our pages. The recently redesigned Fairfax Hotel in Washington, D.C. is just such a place, since, among other things, it hardly feels like a hotel at all. John Bennett Coleman first invited us to have a look on a weekend when all of Washington was astir with a gala at the Kennedy Center for the Performing Arts. But inside the hotel we found a welcoming and peaceful atmosphere without the theatrical qualities often found in hotels seeking impact. Our friend architect John Carl Warnecke found the understated quality of the Fairfax a welcome change from his many newer hotel projects, and Ann Milligan Gray was pressed into service during her long-planned "year off," to design the interiors. *See page 118.*



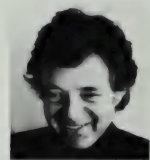
Mrs. Gray

Neil Simon and
Marsha Mason

Architectural Digest Visits:

Mr. and Mrs. Neil Simon

Whom do you choose to write about a writer? That was our intriguing thought as we prepared our feature on the Bel-Air home of the witty, urbane playwright Neil Simon and his equally talented wife, actress Marsha Mason. We were pleased when Miss Mason agreed herself to tell the story of creating their house with designers Mimi London and Dixie Marquis. The Simons have undertaken more joint projects than the décor of the house, since moving in, including Neil Simon's screenplay for *Chapter Two*, starring Marsha Mason. *See page 126.*



Goldfinger

Architecture: Myron Goldfinger

We can't imagine anyone visiting the magical villages of the Mediterranean without being profoundly moved by their beauty. New York architect Myron Goldfinger was so inspired by their ancient, but natural, sense of design that he devoted years of study to the subject. He wrote a book, *Villages in the Sun*, and came away from the region with an artistic frame of reference that still infuses his buildings. It goes back to the way that villages have of developing bit by bit from a simple core—in modular fashion. In this house, wonderful curves are the modules. *See page 132.*

A House Called Lin Yin Tai

More than twenty years ago, when Gerald Godfrey, formerly a business executive, became an antiques dealer in Hong Kong, he bought the home of the bishop of Hong Kong, set in the countryside of the New Territories. The house came complete with Siamese cats and a small herd of goats. The cats and their successors are still there, but the goats presented a problem. "The bishop suggested donating them as mascots to a Gurkha regiment garrisoned in the colony," relates Mr. Godfrey. Their place has been taken by a most engaging tribe of rare black chow dogs. *See page 140.* □



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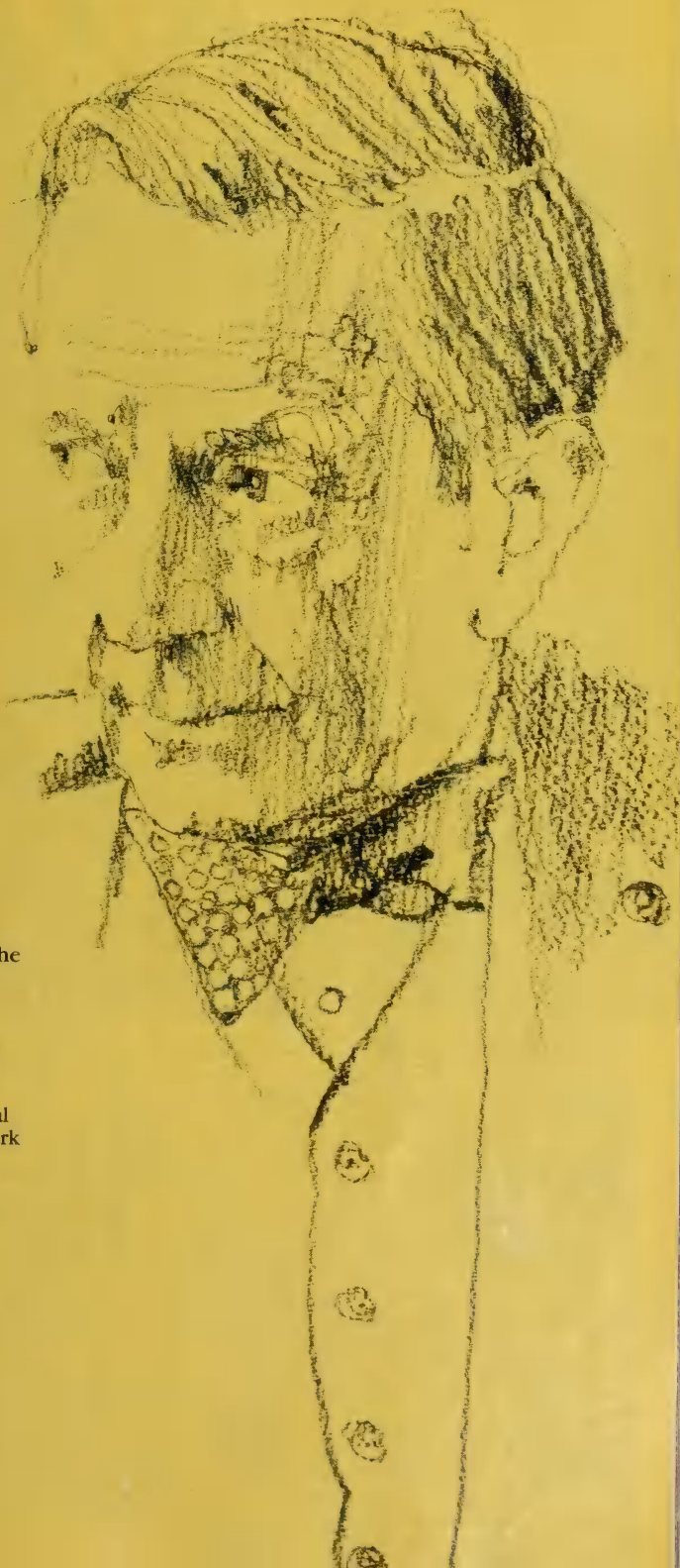
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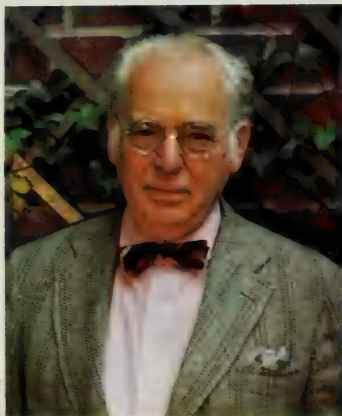
Romance and the Sea

BEATRICE LILLIE, the remarkable English comedienne of my youth, said, when she boarded the liner *Queen Mary* at Southampton in the 1930s, "When does this place get to New York?"

The *Queen Mary* was an 80,000-ton "place" decorated in the Art Déco manner, with vast saloons and dining rooms and staterooms with luxurious appointments. She was just one of the great liners with which the Atlantic was alive in those days, the flowering of a tradition of engineering, design and decoration that budded in the mid-nineteenth century and reached its fullest bloom in the twenties and thirties. Those were the days of the *Normandie*, the *Europa*, and the *Rex*—behemoths that defied the terrors of the deep in those almost-forgotten days before jumbo jets and inconvenient airports. It was said even then that "getting there is half the fun." It still can be—as I know at firsthand.

Aboard the *Queen Elizabeth 2*

The final blossom of this great era of vast passenger ships has ten more years of life, or so I was told recently by Staff Captain Harvey Smith of the *Queen Elizabeth 2* as he guided me on a rather rapid "below decks" tour of that stately structure. She is now the biggest liner afloat, a place that is part palace, part playground, part casino, large part hotel—and all ship. She never lets you forget what she is, and neither does the sea around her. She is part of a noble and romantic tradition, and, in spite of her sophistication, she is, like all ships, a tiny vulnerable dot on a vast and menacing expanse, an arrogant defiance of nature's disdain. The element of danger, however small, is essential to the condition of romance, any kind of romance, and whatever ships may have lost as a means of "getting there," they have surely not lost their romance.



An eventful voyage on the *Queen Elizabeth 2* prompts Russell Lynes to compare his impressions of the great ocean liners—past and present.

Shortly before I left London to embark on the QE2 at Southampton, V. S. Pritchett, the eminent British man of letters and an old friend, said, when I told him what I was up to, "I envy you. The ocean is so boring."

The boredom of the sea is for a contemplative man like Pritchett. It is without interruption, except for an occasional ship in the distance, or several gulls, tired, like the passengers, of one continent, and on their way to another. And it is in every direction except up. There is nothing one can do about it. One watches it or ignores it; one cannot, however, forget it.

The ocean made itself felt for a couple of days when I was on it. We encountered a storm, which, we were told over the loudspeakers, was far more violent to the north of us. We had, indeed, changed our course 800 miles south to escape the worst of it.

"This isn't nearly as bad as the storm we went through on our last crossing," an officer of the crew told me. "We had ninety-foot waves breaking over the bow. One of them drove the ten-ton bow anchor back through one of the steel plates that houses it.

Think of the power!" The captain, as though it were somehow his doing, apologized to us for the rough weather. The seas, which caused us to pitch and made dishes skitter across tables onto the deck, had fifty-foot waves. We rolled very little because of the ship's stabilizers and because we were headed into the waves, not athwart them. I had stood on a covered deck, watching these moving caverns of water, and asked the staff captain a simple-minded question about them. I got the answer that I deserved.

"How do you measure the height of a wave?" I inquired. "From the bottom up," the captain responded.

A Dramatic Dignity

The two days of heavy seas were followed by a day of quiet seas and dense fog, and the foghorn, the depth and ominousness of its voice suitable to the size and dignity of the great ship, sounded, I soon discovered, more to satisfy custom and customers than for any real reason of necessity.

I asked the captain if the fog we had encountered had caused him to reduce the speed of the ship. "No," he said, "our radar can pick up anything within a radius of thirty-five miles."

The foghorn was part of the romantic staging and, I have no doubt, of the laws that govern those who sail the seas, which, like the laws that govern those who walk the earth, are sometimes anachronistic. One of the laws that used to govern the seas has, however, been abandoned, perhaps to temper romance. The captain told me that he can no longer perform marriages at sea, and is happy to be forbidden to.

Essentially the QE2 is an enormous yacht, a pleasure craft, a royal barge. Where one goes on her is intended, frankly, to be less interesting than the fact of being on her. She is a stately pleasure dome, a floating resort, a Las

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continued from page 36

Walt Kuhn

Still Lives



Walt Kuhn (1877-1949)

Yellow Roses, 1936; oil on canvas

30 x 25 inches; signed lower left: "Walt Kuhn/1936"

Catalogued: *Walt Kuhn, Painter, His Life and Work*
by Philip Rhys Adams, Columbus: Ohio State University
Press, 1978, number 351.

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Vegas motel on a keel, an exurb with every facility for entertaining and for every sport except, it would seem, field hockey. She has a built-in class structure marked off by the levels of decks, but in our sociotolerant era this is somewhat underplayed. Her design dates back to 1963, and she was originally intended to be a three-class ship. Now the classes are no longer First, Second and Third, or even First, Cabin



A watercolor of the period depicts the expansive First Class recreation deck of the Italian Line's *Rex*, which first sailed across the sea in 1932.

and Tourist, but First and Transatlantic.

Part of the fun for the young, in the days when I first crossed on a liner in "Student Third," was to beat the class system. I remember on one crossing I learned from a friend that a nail file would open the locked doors between classes. We thought First Class was boring—but the challenge acceptable.

I remembered the ships of those days as being ornate palaces of Baroque splendor, with a great deal of carved mahogany, tapestries and gilt. Recently, though, I looked at drawings and photographs of the ships of the twenties and thirties at the Cooper-Hewitt Museum in New York, at their exhibition called "Oceanliners: Speed, Style, Symbol," and I discovered that my memory had played tricks on me.

Those interiors were high Art Déco, closer to the style of Radio City Music Hall and the lobby of the Chrysler Building than to the Beaux Arts.

The QE2 is not Art Déco; she is—perhaps to coin a word—Art Disco, not “modern” or “*moderne*,” but a watering down of both, jazzed up with bright primary colors and—in her casino, bars and discothèques—submerged in the fashionable gloom of the 1970s.



Another rendering recalls the grace and splendor of the Rex's First Class dining saloon. In its day, the ship was the fastest ocean liner afloat.

Unfortunately, the QE2 will be the last of the seagoing dinosaurs. She is too lumbering to compete with the jets for those whose destination is more important than how they get there, and she is too big (draws too much water) to get into many of the small harbors that cruise boats like to put into, though she will go right on cruising. She is the last of her kind, and a lovely kind she is. It will be a sad nostalgic day, ten years hence, when we will have to kiss this splendid, dignified romantic Queen good-bye. □

A New Englander who divides his time between Manhattan and the Berkshires, Mr. Lynes is a former managing editor of *Harper's* and author of *The Tastemakers*, *Art-Makers of 19th Century America*, and *Good Old Modern*. He is now at work on a book about the Cooper-Hewitt Museum.

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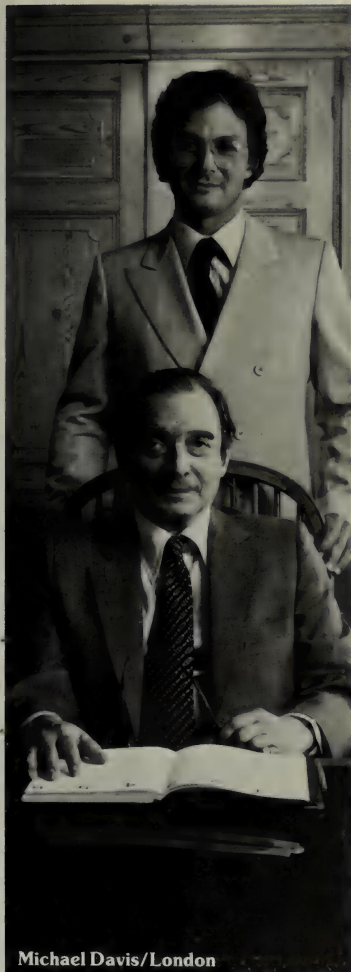
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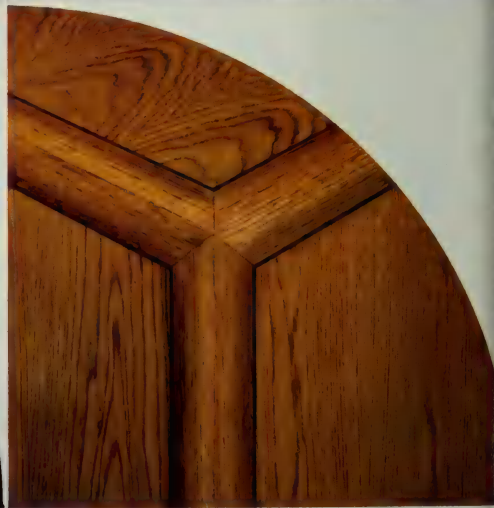
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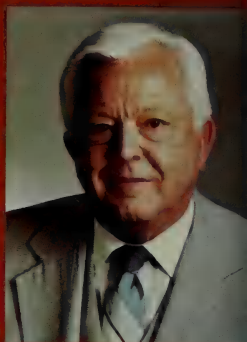
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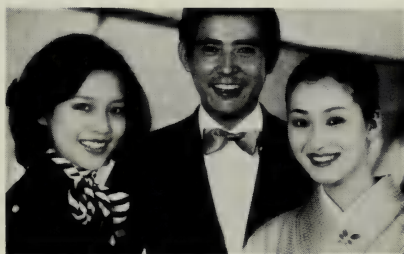
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IN THE SHOWROOMS

Furnishings Created by San Francisco Interior Designers

By Cameron Curtis McKinley

SAN FRANCISCO has long been known as a mecca for the innovative and eccentric. Victorian homes mingle with cantilevered cliff dwellings. Diversity reigns, and no less in interior design than in other endeavors. The city boasts a disproportional percentage of nationally distinguished interior designers, and it is the city's vitality that leaves them immune to temptations of the larger design centers of New York, Los Angeles, Paris and Rome.

Many decorators have created furnishings to fulfill specific needs and are having their designs manufactured by their own firms or other firms. San Francisco interior designer Ron Mann has often created custom-made furnishings for clients when pieces he envisioned proved nonexistent. Yet it is only recently that he has designed furniture to be manufactured in any quantity. For Wicker Wicker Wicker, he has injected a new vitality into furniture design, as evidenced in his design of the *Mesa* wrapped table.

Mr. Mann's design is his protest



San Francisco designers created these furnishings. ABOVE: Ron Mann designed the *Mesa* wrapped table, 29" x 42", for Wicker Wicker Wicker, available through Lawrence/Green.

against tablecloths: He feels that cloth-draped tables do not suit most contemporary furniture. His interpretive design begins with a base of Douglas fir. Cowhide wraps the tabletop, which is secured through iron cleats on the pedestal base. This design complements the company's wicker line in scale and volume. The complete line is available through the Lawrence/Green showroom in the Galleria. In addition

to the leather wrap, Wicker Wicker Wicker offers the piece in linen, linen velvet, silk, canvas, or any fabric a customer selects. The *Mesa* wrapped table is available with base and cleats covered in wicker, as well, and can be ordered in a variety of sizes.

So sleek is John Dickinson's *Stacking Goatskin Commode* that its sculptural lines belie the functionalism of its offset drawers. There is no hardware to detract—only the subtle demarcations of goatskins induce variation in the hand-lacquered surface. The back of the commode is as finished as the front, so that it may be used as a free-standing sculptural unit or space divider. Any number of units may be fitted together as space and need dictate. The piece is available in any color lacquer, as well as *faux* and fantasy finishes such as stone, pewter and marble.

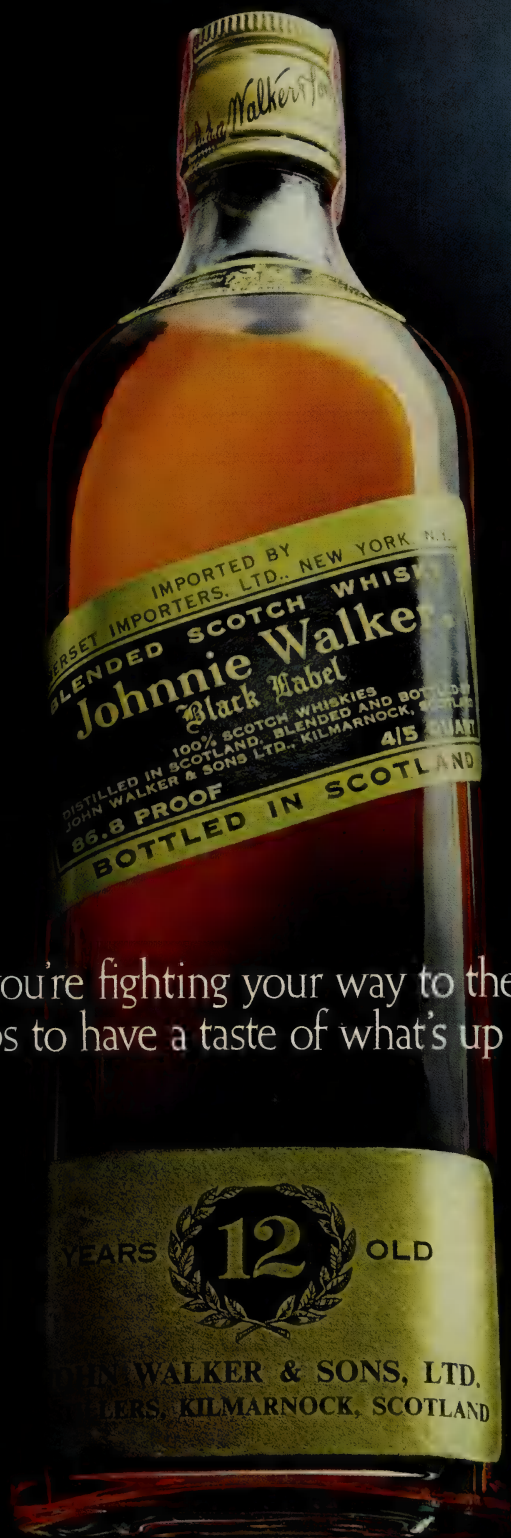
The *Stacking Goatskin Commode* is part of the John Dickinson Collection created by the interior designer. The original pieces will be permanently displayed in San Francisco at the



Stacking Goatskin Commode, 39" x 69" x 25", by John Dickinson for Randolph & Hein, is available in finishes of lacquer, pewter and marble, as well as in custom-made sizes.



The McGuire Company features Eleanor Forbes's *Officer's Chair*, 31" x 24" x 23", in a variety of finishes and fabrics.



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it helps to have a taste of what's up there.

continued from page 48

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Museum of Modern Art. This piece and others in the collection are available at Randolph & Hein in the Galleria.

Among the classics in furniture design is the award-winning *Officer's Chair* by Eleanor Forbes for The McGuire Company. Mrs. Forbes's designs are not limited to furnishings, but of all her creations, she feels furniture design presents the most unique and interesting problems. In addition to having a pleasing shape, it must be sturdy and durable, to withstand use.

The success of the *Officer's Chair* is attributed to its simplicity, the extreme

The designs of today — definitely functional, strategically sophisticated.

comfort afforded by its flexible back, and the convenience of its portable frame. The chair, as shown, is precisely like the one that brought Mrs. Forbes such acclaim. It is constructed of Oriental hardwood with a pecan finish and covered in natural linen velvet. Through The McGuire Company in Jackson Square, the piece is offered in twenty-six finishes—stained or hand glazed—and may be covered with the customer's own fabric.

Peter Rocchia's newest designs for The Wicker Works, shown through Kneeder-Fauchère in the Galleria, are inspired by objects of the past. Mr. Rocchia is a San Francisco interior designer who also designs furniture. He lived and studied in Italy for many years and his products are influenced by the craftsmanship of that country's heritage. The newest additions to his Wood Works Collection for The Wicker Works, the *Ramma Veneziana* chair and ottoman, are inspired by a seventeenth-century Venetian regatta chair. Specially fitted for use on a gondola, the original chair was proportioned to accommodate the width of ladies' skirts, which, at that time, were worn with peplums to accentuate

continued on page 52

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IN THE SHOWROOMS

continued from page 50

the hips. It was carved of walnut and decorated with traditional seventeenth-century roses and garlands. Carved on the outside of each leg was a long diagonal notch, through which a silk cord was strung to secure the chair to the deck of the gondola.

That chair was a prestigious symbol of its time, but today it might be looked upon only with raised eyebrows if it were borne through the waterways of Venice. In its modern successor, *Ramma Veneziana*, Peter Rocchia has preserved the original stature and grace of the seventeenth-century



Peter Rocchia's *Ramma Veneziana* chair, 36" x 36", for The Wicker Works, is at Kneeder-Fauchère.

chair while converting it to satisfy a landlubber's requirements. Each piece is still handcarved, this time in oak.

Throughout history, the function of furniture has been to serve people, as seats, tables and storage receptacles. Yet even the earliest surviving pieces reveal a concern with form, scale and ornamentation. The designs of today, though definitely functional, are strategically sophisticated. San Francisco interior designers who have elected to tackle furniture design are doing so with ingenuity, innovative use of materials, and a keen eye on sculptural design. As with sculpture, line and volume are appreciated. Furniture, on the other hand, further invites us to touch, open and utilize. □

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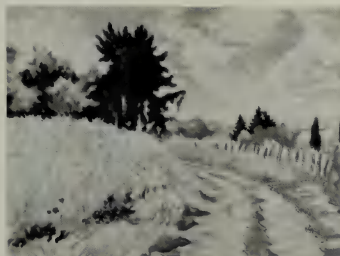
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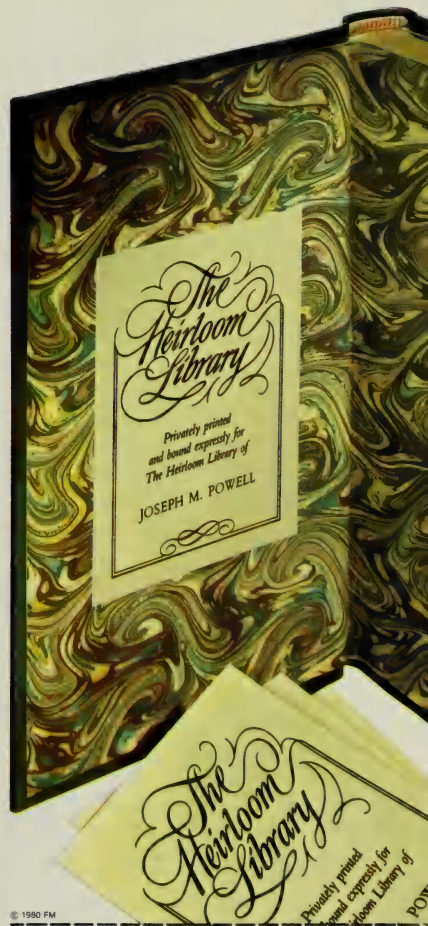
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COLLECTOR'S CLOSE-UP

Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

THE DELICACY, finesse and high quality of Battersea enamels, together with their brief period of manufacture, 1753–56, make examples like these candlesticks rare and unique. Formed with a copper underbase, most of these objects are small, but some larger pieces were made in sections and then fitted together. The designs enhancing the white ground often resulted from applying copper engraving impressions to the glazed surface, then firing, and finally adding the enrichment of colored enamels.

CHELSEA was the first porcelain factory established in England. The modeling and decorating of this fine ware reached its zenith between 1753 and 1758. Technically, the porcelain form of the object would be sculpted first—for example, the leaf form of these plates—and then a contrasting painted naturalistic floral or insect motif would be superimposed. The quality of the paste and intensity of color give this porcelain its special significance.

SCULPTOR IGINO BALDERI has used white fiberglass and the play of light to create a sculptural group with two distinctive personalities: one for day and one for evening. Like a mute chorus, by day *Eptation* reflects light and allows it to travel through apertures. In the evening, however, the figures darken and seem to solidify into a guardian phalanx of oversize pawns on a massive chessboard. Day and night, the heroic height of the figures (about eight feet) enhances their aura.

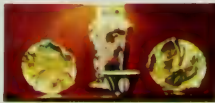
THE RED-BLUE CHAIR, designed in Holland in 1918, by Gerrit Rietveld, epitomizes one of the essential principles of the De Stijl movement: a purity of all elements. Designed to be easily mass-produced, consisting of simple machine-cut elements put together with dowels and glue, it depended in no way on expensive craftsmanship, and was intended to be affordable to



See page 75.



See page 128.



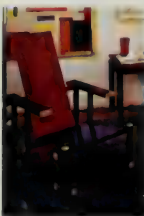
See page 77.



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See pages 90 and 91.



See page 92.

all. The chair, with its pronounced use of vertical and horizontal structure and primary colors, predates by two years the closely related paintings of Piet Mondrian's mature style.

FRENCH NEO-IMPRESSIONIST Henri-Jean-Guillaume Martin (1860–1943) began his career as an accomplished academic painter in the grand tradition of nineteenth-century Europe. His early works drew their themes from classical mythology, allegory and history, and his style displayed a sharp focus and a cool palette. A trip to Rome in 1885, however, radically altered Martin's approach to painting. He adopted the large flat brushstrokes of Neo-Impressionism, a much warmer palette, and turned to genre and—as in this instance—to landscape themes.

IN ORIENTAL ART, the brush is the sole technical tool used in painting and writing. A two-part object, it consists of a handle and a tuft, the latter constructed of layers of tapered animal hairs. When saturated with ink, the shaped tuft provides a flexible tip capable of producing a variety of strokes upon the writing surface. Cylindrically formed to accommodate the artist, who holds his writing implement vertically, brush handles may be fashioned from plain materials, or from costly substances such as jade—as in the carved example shown here.

THE FRENCH SCULPTOR Aimé Millet (1819–1891) specialized in portrait busts, such as this one of George Sand, and the ornamentation of historical monuments. Millet's work as a sculptor of monuments was probably influenced by his having studied with Viollet-le-Duc. This association led to commissions for the Apollo on the Paris Opera House, and a figure of a winged Mercury in the old court of the Louvre. His portrait work, more personal in style, was imbued with the artist's devotion to historic imagery.



See page 154.

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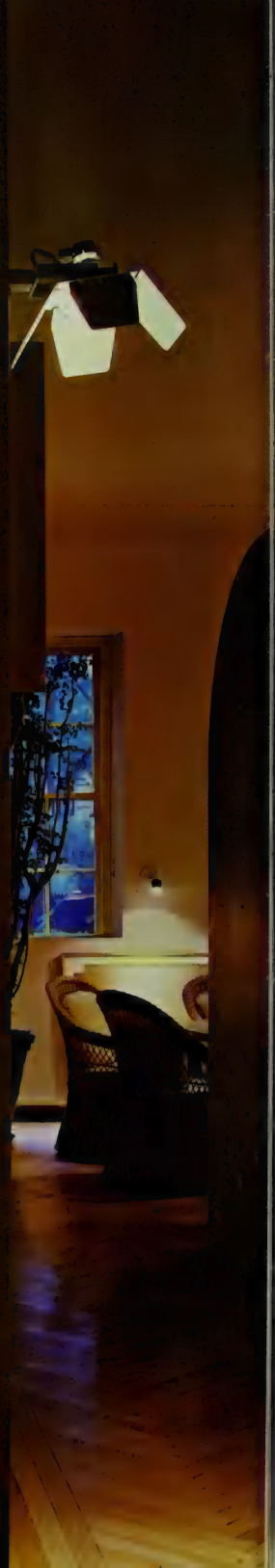
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Counterbalance

The Blending of Architecture and Interior Design

INTERIOR DESIGN BY ROBERT BRAY AND MICHAEL SCHAIBLE
PHOTOGRAPHY BY JAIME ARDILES-ARCE
TEXT BY C. RAY SMITH



OPPOSITE: Designers Robert Bray and Michael Schaible boldly renovated a two-story Manhattan apartment, wittily keynoting the Entrance Hall with a windowlike cutout and a tall plaster column topped by a cast-iron capital. ABOVE: Ceiling moldings recall the original floor plan, while a curving wall of polished stainless steel separating the entrance hall and living room establishes the new, expansive spatial format.

THE DIFFERENCE between interior designs by architects and those by interior designers—at least so most architects claim—is that architects are more interested in space and the manipulation of spatial volumes: juxtaposition, progression and flow, for example. Interior designers, they say, are more interested in surface effects: color, texture and detail. To put the two together is the dream of

most clients, it has to be admitted.

With the recent design of a Park Avenue apartment, the New York interior design team of Bray-Schaible appears to be working toward this dream combination. The apartment is a two-story maisonette in a grand old Manhattan building, with living room, dining room, library, bar and kitchen on the lower floor—and with three bedrooms, playroom, dressing

room and the maid's room upstairs.

The new owners, a young and energetic couple with varied interests and full professional lives, entertain a great deal, and the separate formal rooms were not at all symbolic of their pattern of living. As designer Robert Bray explains, "They are open, casual and well traveled."

The outside of the entry door, with its quasi-mission gate oak banding,







is little preparation for the surprise that designers Bray-Schaible have created in the interior beyond. They began by opening up the spaces on the lower floor and taking down the walls between living room and dining room, entrance hall and stairs. They left only the mahogany-paneled library and the kitchen isolated as separate rooms. They also left the ceiling moldings of the original wall

locations, in order to retain some orientation and to give definition to the direction they took next.

That was the inclusion of a series of rooms-within-rooms—the smaller being open to the larger, but still palpably felt as separate spaces. In the living room, for example, a plaster-walled sofa back encloses the conversation area around the fireplace, yet leaves it as part of the

overall living area. It is an *L*-shaped sofa, essentially, but built into a wall, like a park bench—open to the landscape. It is, as Michael Schaible says, “part of the architecture.”

Guests first see these architectural effects in the entrance area, where designers Bray and Schaible have concentrated their use of rooms-within-rooms and other “layering,” as the technique is called. There, a

...a series of rooms-within-rooms—the smaller being open to the larger, but still palpably felt as separate spaces.



Within the minimalist design of the Living Room, several environments coexist. PRECEDING PAGES: Dark stereo speaker screens suggest a contemporary artwork in the aesthetic context established by Ellsworth Kelly lithographs, displayed on sloped panels beneath the windows. LEFT: A low plaster wall defines the space while serving as a sofa back for an L-shaped fireplace seating arrangement. Beyond, embraced by the curving wall, a wicker chair appoints a reading nook embellished by a centaur statue by Colin Webster Watson. Adjustable shutter lights add a theatrical ingredient to the décor. ABOVE: Like fragile ice cubes, glass tables from Pace repeat the geometry of Kasota stone flooring and a simplified fireplace. A Dennis Anderson oil, which echoes the room's architectural planes, and an elegantly proportioned Giacometti bronze, enhance a ledge extending into a snug room-within-a-room retreat.

curved screen of polished stainless steel represents a new version of the traditional hall mirror.

*The small banquette in one nook is separated from the dining room, at its rear, by a partition that rises into a curved overhead cove, yet it is linked to the dining room through a wide pass-through. It is also visually linked to the living room—to which it is spatially open—by a continuous

ledge of Minnesota Kasota stone, which wraps around the corner and runs to the chimney breast.

The adjacent stairway is the focal point of all these multiple layering effects. There the designers have opened the stairwell to provide an axial vista from the entrance, and have made it into a series of multi-layered screens and panels. It is a complex series of rectilinear and cur-

vilinear forms—plane on plane and layer on layer—that rises vertically to be visible from all main areas.

The work of Bray-Schaible Design generally has an objectless and industrialized approach, like the work of most of the school of interior designing that is called *minimalist*. "Many times we start by doing things that at first seem eccentric," Bob Bray explains. Here, they have





OPPOSITE: Ingenious spatial solutions include, in the Dining Room, a curving partition—the back of the living room alcove—penetrated by a horizontal cutout. Wicker chairs and Kasota stone table restate the curvilinear emphasis. Twelve-foot-high Dutch doors create a rectilinear contrast. ABOVE: Carpet-covered walls lend the warmth of a cocoon to the Master Bedroom. Glazed chintz bedcovering from Clarence House shimmers, and sculptures by John Storrs, left, and Jacques Lipchitz, right, inject dark drama.

removed window moldings and baseboards as evidence of their basic method of simplification. But also, they went on to draw out the potential of what was already there.

The surface colors of the project show a mellowing of the black and white schemes that most people may associate with the designers. Here, vanilla—in wall paint, window coverings and raw-silk upholstery—is

combined with the pink and cream Kasota stone for flooring, ledges and the dining table, along with taupe carpeting and touches of black.

These black touches, however, are not used exactly in the minimalist manner. Here they have dramatic, almost flamboyant, scale and location. In the living room, for instance, a multifold black screen at the end wall is a stereo speaker system, but it

is used as others might locate a multicolored painting or a coromandel screen. This speaker is like a black Op painting by Ad Reinhardt. "Black gives punch, clarity and briskness to a space like this," the designers say.

Together with this inventive color use, the spatial arrangement of rooms-within-rooms makes a refreshing and intriguing combination of architecture and interior design. □



Past Perfect

The Eighteenth Century Invoked with Reticence

INTERIOR DESIGN BY MARK HAMPTON, ASID
PHOTOGRAPHY BY PETER VITALE

ONE OF THE MOST elusive feats in interior design is to re-create the spirit of a past age without indulging in the theatrics or succumbing to the temptation of simply exhibiting erudition. In a recent apartment completed by interior designer Mark Hampton, on the East Side of Manhattan, all the hallmarks of intelligent reticence are present and there is not the slightest

hint of belaboring a point or underlining an allusion. But then, this apartment is the result of a collaboration—to an unusual degree—between Mr. Hampton and his client. “Patience was perhaps the first skill she learned,” explains the designer, sitting in a drawing room that could be secreted in the English countryside, rather than on a busy Manhattan

Mark Hampton’s design for a New York apartment reveals an admiration for 18th-century English country life. ABOVE: Balance keynotes the Entrance Hall, where a Regency table, topped with George III candlestick lamps and a porcelain tureen, introduces the historic theme. Wallpaper by Brunschwig & Fils contributes a seemingly swag-softened architectural emphasis. OPPOSITE: In the Drawing Room, an 18th-century portrait, a Chinese Chippendale side table and chair and 18th-century Battersea candlesticks lend authenticity to the period atmosphere.



street. "It took us four years, from the moment she and her husband first walked into this apartment and said, 'This is it.'" In the years that followed, she learned everything she could about English furniture, porcelain, and a particular way of life.

Perhaps the single factor that brings such a vivid sense of life to these rooms is the feeling of its being not simply a matter of assembling fine things, but rather, an imaginative study of a gentle and highly civilized way of life. Mr. Hampton's client is a collector in the best sense. She is clearly involved in the reason, the logic, behind her objects, and continues to learn about the way of life that served to create them.

"The eighteenth century was probably one of the most comfortable and elegant eras in human history," says Mr. Hampton, "and in England the art of living reached a particularly agreeable peak. Unlike France, with its highly centralized court and autocratic monarch, English life was focused on the country. There were large family houses full of centuries of accumulations of pictures and furniture, and nothing was ever thrown away. If it wore out, it was simply put into an unused room or in the attic. Both my client and I are more interested in the undocumented rooms of the period, where the families really lived."

This is precisely the feeling the apartment has and the atmosphere settled upon by both client and designer. They did not want to be rigid and they did not want anything that looked too new. In fact, neither of them can wait for the chintzes to begin to fade and give the rooms that wonderful lived-in quality. That the

Warmly glazed and varnished Drawing Room walls—a contemporary note—unify a lively mélange of patterns. Chelsea botanical plates, a 19th-century Aubusson rug and multihued roses evoke the sense of an English garden. Complementing the natural ambience is a potpourri of fabrics—light-toned damask from Scalamandré, flower-strewn chintz from Clarence House. The aura of unstudied grace is underscored by a careful placement of contemporary pastels and English and Dutch oil paintings, which flank a George I giltwood mirror.







ABOVE AND OPPOSITE: In the Dining Room, a grouping of 18th- and 19th-century English portraits of small dogs bring light humor to an intimate banquette-filled corner of the versatile room. Here floral-patterned Rockingham plates and a Meissen tureen gleam amid sparkling silver and crystal on the George III round table. The owner's interest in 18th-century England is reflected in her precisely arranged collection of Chelsea porcelain, to which she adds whenever it is possible. Floral carpeting is from Stark.





...a charming drawing room that could be secreted in the English countryside.

apartment has been a process of learning for Mr. Hampton's client is clear, but equally apparent is the pleasure that Mr. Hampton takes in the result. "For an interior designer, there is only one luxury that has any meaning, and that is an informed client. In this case, I was working with a person who had a great deal of natural taste—you can't get very far without that—and who has since carefully honed that initial quality."

It is very much part of the Mark Hampton philosophy that spontaneity be encouraged in his clients. "Neither of us wants the Perfect Room. That's so arid." Both designer and client conceived of the apartment as a series of spaces in which the major decisions were made quite early. The placing of furniture, the overall massing of a room, was worked out logically and simply. Then followed engrossing years of filling in the details—a process that still continues and is likely to never end. The client is not obsessive about buying, but as her knowledge grows, she expands or changes the focus of certain parts of the collections. A case in point is her fine assemblage of Chelsea pottery. There are hand-thrown botanical plates, and she adds to them whenever she can, though perhaps she would never have looked twice at them when she first began studying porcelain. Perhaps she might have chosen Spode, something easy to respond to. But

A cozy atmosphere envelops the deep-toned Library, where Brunschwig & Fils chintz upholsters an inviting sofa laden with plump pillows and an afghan. A satin bow-tied ribbon—a traditionally English design element—becomes a focal point, suspending a 19th-century equestrian painting by Daniel Clowes. By contrast, oval-framed flower studies and other small artworks appear as free-floating jewels in the dark.

one of the extraordinary things about this apartment, Mark Hampton feels, is precisely this process of learning.

With knowledge comes boldness, of course. When Mr. Hampton and his client first completed the apartment, the living room walls were white. Now they are a brilliant cherry red. "It provides a very rich, yet undefined frame," explains the designer. "When we first completed the room, it was truly 'done'—a set piece. People would walk in and understand that this was a finished work. But the red does something quite different. Suddenly there's an accommodating quality; there are no more boundaries. You can add and subtract, and it will always work."

Color, in fact, is one of the areas in which a contemporary designer ensures that no matter how many period objects he uses, a note of his own epoch will always be sounded. "Every era has its own way of looking at the past. I remember when English country houses were always decorated in what I call 'Queen Mary colors'—celadon and gold. Now I think we're becoming terribly subtle. We want things to look a little faded again. Yet don't underestimate the American obsession with house-keeping. It's not really in the American psyche to let things go, the way the British do. What can be learned from the British, however, is the quality of studied negligence—not to worry if the vase is on the left side of the mantel instead of the right."

It is precisely this air of bright nonchalance and happy accident that makes any Mark Hampton composition so uniquely his own. And this apartment is no exception. □

—Peter Carlsen

RIGHT AND COVER: Delicately gathered on the bed's steel frame, diaphanous organdy from Brunschwig & Fils creates a fanciful bower in the Master Bedroom. Rose-patterned Clarence House chintz strengthens the recurring floral motif, counterpointed by subtle geometrically patterned carpeting from Stark. Beneath a botanical study, the crisply skirted dressing table displays a genteel assemblage of antique silver and porcelain objects, while a Regency armchair cushioned with Lee/Jofa fabric injects dark grace.



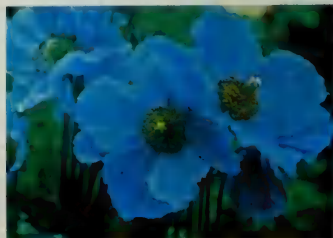




Gardens: The English Palette

An Acre of Charm in Devon

PHOTOGRAPHY AND TEXT BY DEREK FELL





For centuries an English vicarage, since 1945 the Garden House has been a dream fulfilled for Mr. and Mrs. Lionel S. Fortescue.

Sparkling with color, their one-acre garden sits in a valley at the edge of Devon's wind- and rain-swept Dartmoor. OPPOSITE ABOVE: A massive oak seat seems a primeval relic on a perfect velvet lawn. OPPOSITE: A special strain of azure poppy grows luxuriantly large in this congenial setting. ABOVE: An age-old stone wall covered with wisteria and climbing roses shelters the lower garden—a potpourri of color and fragrance.

THE GARDEN HOUSE, near Buckland Monachorum, in Devon, is situated on the western edge of Dartmoor, a rocky, ferociously windswept plateau, which for much of each year is drenched by cold rain. Mists and vapors linger in the low-lying areas; rocky outcrops, or tors, are sculpted into strange forms, and hawthorn trees become twisted into eerie sur-

real shapes by the severe weather.

It would seem an unlikely place for a garden called "the most beautiful acre in all of England." Yet there it is, hidden in a sheltered valley and tucked protectively behind a Medieval stone wall twelve feet high. The entrance is a Gothic archway fitted with a massive oak door studded with black bolts. The latch is



heavy and hard to lift, and the door creaks open slowly. Inside, totally unexpected and as breathtaking as a brilliant fireworks display, flower beds brim with color in a dozen separate little gardens.

A grassy path, straight as an arrow, leads through the flower beds, ending at another Gothic archway on the garden's far side. In the middle of the

garden, the path passes between a thatched stone barn festooned with flowering vines, and an ancient tower with sedum, button ferns and harebells growing from its crevices.

The tower is mysteriously dark and awesome inside. A granite spiral staircase ascends its height. At the second level it reaches a doorway to an utterly secluded terrace and a

ABOVE: Beside the path that traverses the garden, and ensconced among the shrubs and flowers, stands a stalwart thatch-roofed stone barn, probably built in the 14th century. OPPOSITE ABOVE: Casting a mood of mystery over the entire garden is an ancient tower, the crumbling remains of the original vicarage. A granite staircase ascends through the eerie interior to a doorway that opens onto the high secluded garden, with its perfect lawn and massive bench. OPPOSITE: Set into the twelve-foot-high stone wall is a fairy-tale doorway framed by flowers.



rectangular green lawn bordered by perennials, retaining walls and high hedges. At the far edge of the lawn rests a wooden seat so large that it might have been made for a giant.

The tower, built in 1536, served for hundreds of years as a residence for the local parish priests; it fell into disrepair in the eighteenth century. The old stone barn adjacent to it is

thought to be much older, and may have served as the vicarage kitchen.

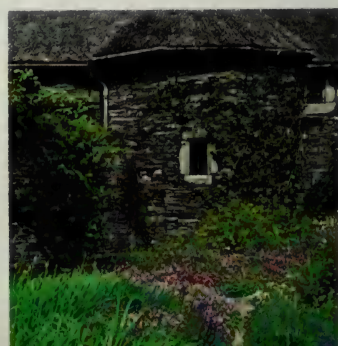
Although the ancient structures infuse the landscape with a totally Medieval atmosphere, the Garden House is of relatively recent origin—a horticultural dream conceived in 1945 by Mr. and Mrs. Lionel S. Fortescue, now eighty-seven and seventy-five respectively. Mr. Fortescue



started gardening while he was a teacher of languages at Eton College. When he and his wife, Katharine, decided upon an early retirement, they searched for a suitable site for their dream garden. The former vicarage of Buckland Monachorum appealed to them because of its potential as a garden, though when they first saw it, the walled enclosure was

actually just an overgrown orchard.

By far the most striking aspect of the Fortescues' garden is its richness of color throughout the year, and the enormous size of its plants. Everything grows larger than life and seems to abound with vigor. Indeed, the garden seems inhabited by a supernatural presence that protects the flowers and assists their profuse





OPPOSITE ABOVE: A flowery net of color ensnares the tower seen through a screen of spiky *Rodgersia*; dwarf bellflowers cling to the old stonework. OPPOSITE: Dark windows tucked into the barn's stone walls suggest the promise that inside, creatures of magical persuasion frolic. ABOVE: A total contrast to the brilliantly colored flower beds are shady passageways formed by tall hedges of Leyland cypress. These dark corridors connect different parts of the garden and offer protection from the winds that sweep into the valley from cold Dartmoor.

blooming. Perhaps it is the spirit of an old abbot who lived and died within the walls of the garden after dissolution of Buckland Abbey by King Henry VIII in 1536; or perhaps it's simply gnomes and goblins adding their sprightly presence.

Thirty-five years is hardly a long time in the life of a beautiful garden, yet the plantings at The Garden

House appear to have been there forever. No doubt the high stone wall, the thatch-roofed barn and the crumbling tower contribute to this effect. So, too, does the loving care that the Fortescues lavish upon their garden. And, though neither of them will claim to have ever glimpsed a ghost or goblin, some friendly force definitely seems to be at work. □

The Collectors: The Villa of Art

Evelyn Kelly Lambert in the Veneto

PHOTOGRAPHY BY ROBERT EMMETT BRIGHT



The centuries converge in happy counterpoint in the Villa Lambert near Vicenza, where American art patron Evelyn Kelly Lambert has assembled her collection of contemporary paintings and sculpture. **top:** In the 18th century, a Neo-Classical façade and two long wings were added to the original residence, a 16th-century farmhouse. **ABOVE AND OPPOSITE:** The generous scale of the Salon encourages inventive groupings of art and objects. A processional fiberglass sculpture by Igino Balderi provides a welcoming presence at the entrance, amid lively abstractions. Timothy Hennessy's painted banner, suspended overhead, vividly summarizes the room's dominant colors.

"I'VE ALWAYS PREFERRED to acquire the work of an artist before meeting the artist personally," says Mrs. Evelyn Kelly Lambert as she moves elegantly through the most impressive cross section of contemporary art ever to grace a villa in the Veneto, the countryside around Venice. "Knowing them happens later, of course, but when it comes to deciding, I don't want to be influenced by the artist's

personality." This is just the sort of perceptive remark you would expect to hear from this extraordinary lady from Tennessee, whose bewilderingly active life, travels and immediate presence have charmed the art circles of several continents.

This is how it has always been—since the 1930s in Havana, where Mrs. Lambert studied, married a Cuban and was soon immersed in





ABOVE: In the Salon, color and form direct the visual flow from one artwork to the next:

A trio of corner paintings by Enrico Castellani leads to Nexos's small diamond-shaped wall sculpture, thence to Jack Youngerman's *Tondo Black on White*, and on to Francis Celentano's achromatic *December 30*. Lucio Fontana's shaped *Spatial Concept*, like a red beacon on its slender tripod, arrests the movement. RIGHT: Order and chaos hold aesthetic parley in the Study. Representing order are Polesello's fusing circles, Dorazio's bright rectangles, and Gerrit Rietveld's *Red-Blue chair*. Adhering to subconscious principles are, left of the doorway, a small Willi Baumeister study; above the door, Calder's *Starfish Trail*; right, Jules Olitski's irregular circles; and, on a low table, Dali's surrealist *Lady Giraffe*. OPPOSITE: Restoration of the Garden Room revealed 16th-century frescoes that have been attributed to Veronese and his followers.



the culture of Spain. She started out by collecting Wifredo Lam and Amelia Perez. Long trips to Europe meant the protean art scene of Paris, where incense blazed before the Spaniards Picasso and Dali. Widowhood and the war brought her to California, where there was war work, committee work and earning a living. But somehow she found time to haunt the galleries, and gradually her col-

lection grew. By the time she met and married Texan Joseph Olliphant Lambert, a year or so after the war, a large collection of then contemporary paintings had to be packed up in California and unpacked in Dallas to hang in their large and accommodating penthouse in the center of town.

Olliphant Lambert was a distinguished landscape architect who, as his widow stoutly claims, "had



more to do with making Dallas beautiful than anybody in the Southwest." Her own efforts were no less effective. As a member of the board of directors of the Dallas Museum of Contemporary Arts, founded in 1960, she plunged into such avant-garde activities as the first Claes Oldenberg happenings.

"When my husband retired, in the 1960s," says Mrs. Lambert, "he de-

cided to live in Europe, as far away from business as he could get." As it turned out, he "retired" to an even more difficult job, which had nothing to do with business. It seems that the Marchese Roi, instrumental in the reconstruction and preservation of Palladian villas in the Venice hinterland, had suggested to the Lamberts that they look around for one of these magnificent but delapidated villas



for themselves. The Lamberts were fired by the idea. Even so, it was two years before they walked into the abandoned park of the villa at Longa di Schiavona, a hamlet just outside Vicenza, the Palladian stronghold. "When Jo saw that garden crying out for help, totally abandoned for eight years, and piles of hay all over the garden, he knew he had a new job."

For two long seasons Mr. Lambert

worked on the gardens while Mrs. Lambert came to grips with the house. Luckily, she had made friends with Francesco Gnechi Ruscone when he was lecturing on the Veneto villas, at Yale. So he was the ideal architect for the reconstruction. By June, 1970, they were able to move in, but it was a tragic beginning. Having put his garden in order, Mr. Lambert died. The park remains his last fine



OPPOSITE: In the Small Dining Room, walls are covered with engaging 16th-century panels, probably the work of Pozzo Serrato. A realistically portrayed youth, which may have been painted by Veronese, calls to mind the villa's Renaissance inhabitants. ABOVE: A primitive portrait of Mrs. Lambert's mother surveys the Master Bedroom—an oasis of exuberant color and small playful objects. More temperate in hue are the delicate ceiling frescoes, painted in the 18th century.

work. "I never use flowers in the house that don't come out of the garden," says Mrs. Lambert.

For another three years she kept the penthouse in Dallas, since, after all, it had become one of *the* places for art lovers to see. But one day the whole collection would have to be moved to Italy, and this created a serious problem. Mrs. Lambert had always made a habit of hanging her

paintings *before* placing furniture in a room. This obviously meant provisional arrangements. For thirty years she had worked with designer Robert Wedel, whose specialty was the installation of paintings in private residences. It was Mr. Wedel who gave her a hand in the Promethean task of shipping the collection from Dallas to the villa, and hanging and arranging what was to be the nucleus of the



ABOVE: A Moroccan tent lends exotic appeal to the lofty Party Room, once the villa's orangery and now the scene of frequent festivities. OPPOSITE: Swans and ducks enjoy the serenity of a watery abode in the gardens, which Mrs. Lambert's husband, the late Olliphant Lambert, restored to beauty. The lake, clusters of trees, and spreading lawn were originally landscaped in the 18th century.

Villa Lambert display: pieces by Dali, Lucio Fontana, Calder, and Jean Arp—to name only a few.

Her height accentuated by her famous upswept hairdo, immortalized in the witty Cecil Beaton pen sketch she cherishes, Mrs. Lambert undoubtedly belongs with those fabulous international figures who have added sparkle to Venice down the ages. And, like most personalities

larger than life, she loves new faces as much as old friends. The footsteps of friends and strangers sound in the halls of Villa Lambert just as they did in Dallas. Guest rooms are seldom empty while Mrs. Lambert is in residence. Dinners, concerts and performances by the lake are all features of the charming and lively scene. "I love having guests," she says. □

—Adrian Cook





Informal Grace

California Interiors Designed to Complement Locale

ARCHITECTURE BY BUFF AND HENSMAN · INTERIOR DESIGN BY ANTHONY HAIL
PHOTOGRAPHY BY RUSSELL MAC MASTERS



OPPOSITE: Mr. and Mrs. James Garner's Los Angeles residence, designed by Anthony Hail, harmonizes with its luxuriant setting. ABOVE: The Living Room's lofty ceiling and windows lend it an airy spaciousness, which is enhanced by the light tones of a geometrically patterned rug, chenille banquette fabric and leather sofa and chair upholstery—all from Clarence House. A lucid J. Robert Scott table accents the simplified décor, while a 17th-century Italian armchair covered in Brunschwig & Fils silk provides a lively counterpoint.

SOME TWELVE YEARS AGO, James and Lois Garner called San Francisco interior designer Anthony Hail to tell him about a purchase of theirs. They had found a property on which to build their home in Los Angeles. Dotted with ferns and shaded by an assortment of mature trees, the land is secluded, yet there is a spectacular vista of the coastline and Catalina

Island by day, and there are myriad city lights glittering by night.

To suit the Garners' informal life style and the year-round temperate climate of southern California, the home was designed to interact with and complement the wooded landscape and panorama. Composed of large spatial volumes extending over several levels, the interior spaces flow



into each other as the structure itself flows over the land. Walls of glass frame the lush greenery of the landscape, and an unenclosed atrium, marking the home's center, underscores the interrelationship of structure and environment. Mr. Hail explains, "The interior and exterior of the house were conceived as one parcel. The aged wood and overscale

adobe bricks that predominate in the design are utilized inside and out."

Almost all the furnishings for the house were newly chosen. Mr. Hail was enlisted to oversee the selection of furnishings—ranging from major purchases of art and antiques, to china, linen and accessories. The process through which the designer approached the task was deliberate

and thorough: "First I had to zero in on the way of life of the owners and how their home functions within that framework. It had to be totally livable, no part of it saved for special occasions or filled with pieces that cannot be touched and enjoyed.

"Each item was purchased or designed to suit the space it occupies, and this involved a lot of hunting and



opposite: The Living Room's lacquered bookshelves display American Indian baskets, an ancient Roman glass vase, and an Emmy Mr. Garner won for his television series *The Rockford Files*. ABOVE: Window to another age, a 17th-century Flemish tapestry and other appointments lend an air of baronial splendor in the Dining Room. Recessed ceiling lights are supplemented by more traditional light sources: a gleaming brass chandelier and candlesticks, both 17th-century Dutch, and floor-standing Italian wood candlesticks of the same period.

a lot of time. For example, some years ago I went to the Hearst estate at San Simeon, when it was turned over to the state, and there was a warehouse sale. I purchased beautiful tiles then, and we made tabletops and planter boxes with them. The landing displays two painted glass panels from the *Normandie*, and in the atrium room is a rare eighteenth-century

Oriental rug. I had John Dickinson design tables for the living room in leather and lacquer, and covered the floor with wool rugs from France. Piece by piece, I bought accessories."

Pieces of art from the owners' collection are interspersed throughout the house, positioned to ensure maximum enjoyment and appreciation. To preside over the large living room,



Mr. Hail wanted a painting representative of the West Coast, by a California artist. His search led them to purchase the canvas by Malibu artist Ron Davis that commands the high-ceilinged room, the architectural elements of the painting complementing the free-form interior spaces.

At odds with the integrated spaces of the central entertaining area are

the private living quarters. Mr. Hail designed each dressing room to function as a small apartment—self-contained and private. Equipped with sauna and steam room, one is upholstered in raw silk, its textural surface complementing the imposing architecture. The other dressing room, however, was made more feminine, by padding and upholstering the

ABOVE: In the Master Bedroom, a Giacometti lamp and a Dutch chinoiserie cabinet-on-chest flank an early portrait of the Garners' daughter, Gigi, by Paul Clemens; the frame's inscription adds a venerable air. The fine weave of a turn-of-the-century rattan chaise longue complements a bold paisley fabric by Boussac and cool Thai silk from Scalamandré. OPPOSITE: Intersecting architectural forms, diversely textured, frame a glimpse of the swimming pool. Warm-toned redwood—an integral element used for interior detailing and ceilings—extends to the outdoors.



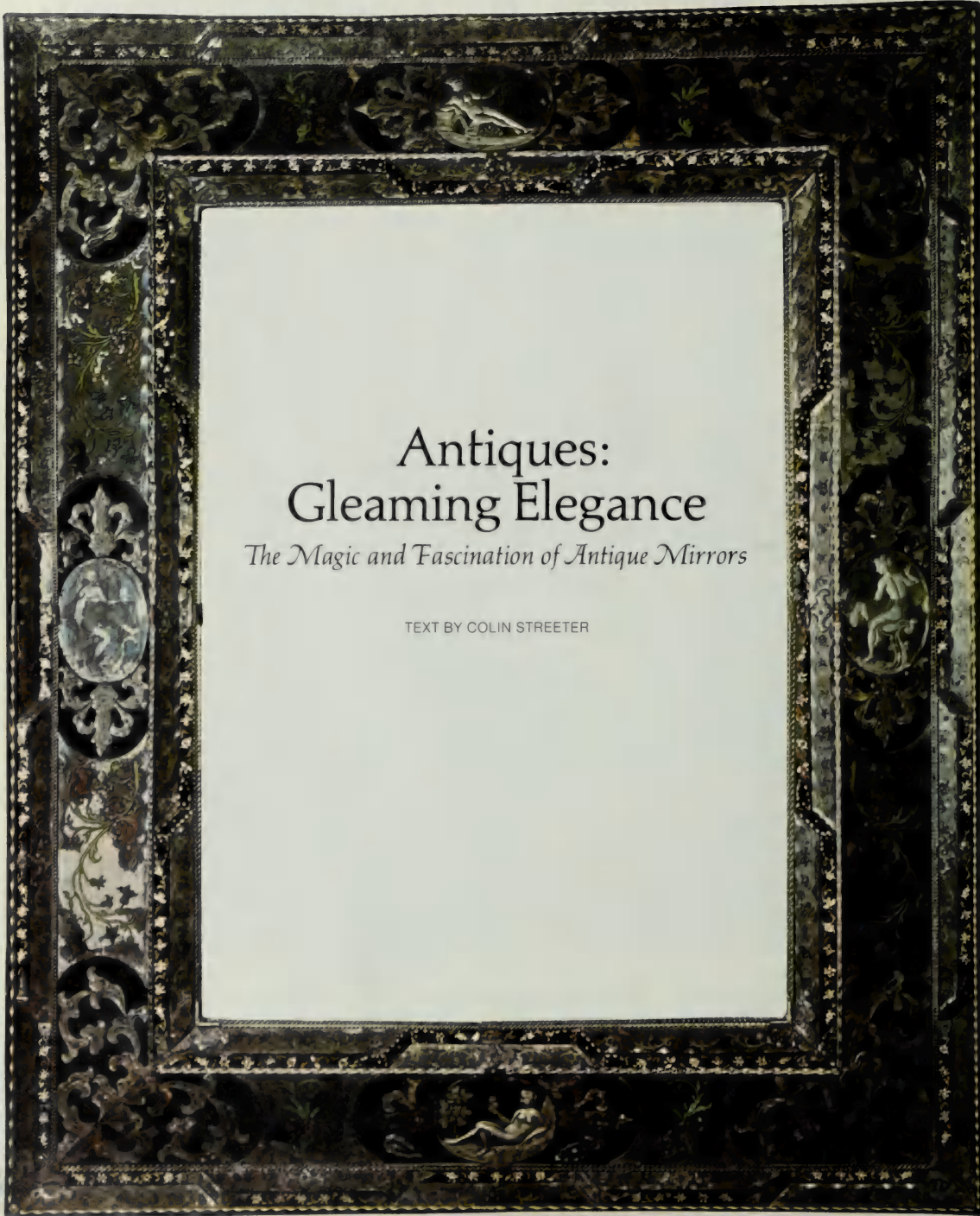
heavy interior with soft cotton fabrics and warming the adobe brick floor with carpeting. The master bedroom is a composite of the two. Masculine details and woodwork are softened by yards of fabric draped above a canopied bed.

Since the initial telephone call, Anthony Hail has watched the home's creation, developed its per-

sonality to correspond with the active, informal way of life of its owners, and is pleased to see it serve as a successful living environment. "I have enjoyed being involved with the home from its inception. Many interior design projects are limited to remodeling several rooms, or even one room—which can result in a restricted sense of accomplishment.

For this house, I was actually present when they laid the foundation, and have seen it through its many stages. It has been a living, evolving process for me to provide it with appropriate furnishings and accessories. It is a dynamic and vital house—always growing; always changing. It will never really be 'finished.' "□

—Cameron Curtis McKinley



Antiques: Gleaming Elegance

The Magic and Fascination of Antique Mirrors

TEXT BY COLIN STREETER

LONG AN ARTIFACT OF LUXURY, and symbol of worldly vanity, the mirror in its varied forms is still that window into another world, familiar yet strangely reversed, as in Lewis Carroll's classic *Through the Looking Glass*. Of all the diverse types of furniture we use, only mirrors possess a magic quality. Though the crystal ball has supplanted the mirror for divining the future, and no one believes today that the devil can be trapped in a reflection, the old superstition persists that a broken mirror brings seven years of bad luck.

The Venetians invented the mirror that we know, a sheet of glass bonded to a metallic backing. Once those limpid reflections had been achieved, the highly polished steel mirrors prized in the late Middle Ages were rapidly downgraded, functioning primarily to reflect humble faces. In 1564, when the looking-glass makers of Murano formed a separate corporation apart from the glassblowers, only Venice had the glassblowing technology for making mirrors. Consequently, for more than a hundred years Venetian workshops supplied the world with mirrors.

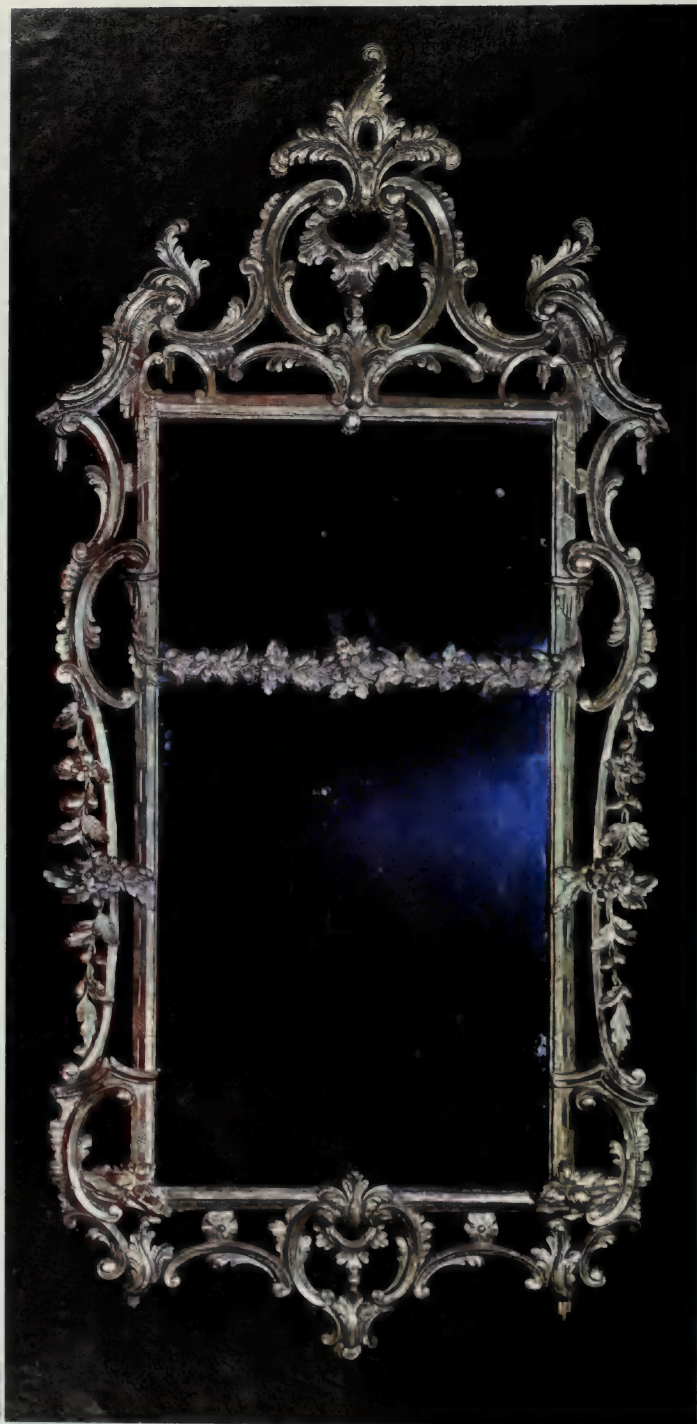
The technique was formidable, demanding great physical strength and dexterity in controlling the lump of molten metal. By repeatedly inflating and reheating the mass on his blowpipe, the glassblower produced a large bubble. Rolling it on a flat surface produced an elongated sausage-shaped cylinder. When the ends were cut off, the cylinder was deftly slit along its length and laid open, still in its pliable semimolten condition. After a grinding process was completed, silvering the glass followed. This was accomplished by pouring mercury on a large sheet of

OPPOSITE: *Italian mirror*, Venetian, late 17th century. Tinted, engraved glass; 62½" high x 50¾" wide. Intaglios of the muses integrate with cut-glass foliage and painted florals in quiet harmony. Maurice Segoura, Paris.

RIGHT: *English mirror*, attributed in style to John Pelletier, William and Mary period, circa 1690. Giltwood; 104" high x 45" wide. Surmounted by elaborate cresting, a faceted mirror border displays deftly carved and pierced panels. Hotspur Ltd., London.



...the mirror in
its varied forms is still
that window into
another world...



tinfoil, laying the mirror on it, and draining out the mercury by tilting the mirror, a few degrees at a time, over a period of many days. No wonder the Venetian state surrounded the art of mirror-making with secrecy and made it a "mystery," as the word continued to have a religious connotation. No wonder they threatened with death any worker who should abscond, or divulge part of the secret of such a profitable monopoly. And no wonder human ingenuity foiled the Venetian authorities, and mirror-making technology spread throughout the rest of Europe.

Germany and the Netherlands produced locally made mirrors in the seventeenth century, but only England and France were truly successful. In England the plate glass manufactory established at Vauxhall in 1663, under the patronage of the second duke of Buckingham, made the first breakthrough. "Vauxhall" mirror glass is legendary. The term is applied to any late-seventeenth- and early-eighteenth-century English looking glass, just as all old Anglo-Irish cut glass is called "Waterford." In France, a revolutionary new technique, devised about 1670, in which the molten glass was poured onto a flat iron bed with an adjustable frame and rolled out to form cast plates of unparalleled size and evenness, was rapidly exploited by glass companies

LEFT: *English pier mirror*, attributed to John Linnell, George II period, circa 1755. Giltwood; 69½" high x 32¼" wide. An aristocratic work by a master carver, its rhythmic design of C-scrolls, fern fronds and fruit and flower pendants encircles a frame containing the original glass.

Philip Colleck of London Ltd., New York. OPPOSITE: *South Italian mirror*, early 17th century. Chased and gilded bronze; 32¾" high x 21¾" wide. Semiprecious stones, shell, ivory and mother-of-pearl encrust Baroque swirls of bronze, highlighting this opulent piece. Alain Lesieutre, Paris.





operating under royal patents. Louis XIV and his minister Colbert always hastened to turn advances in the luxury trades to prestige and profit for France, and France took the lead, especially for large plates of mirror glass, for the next century.

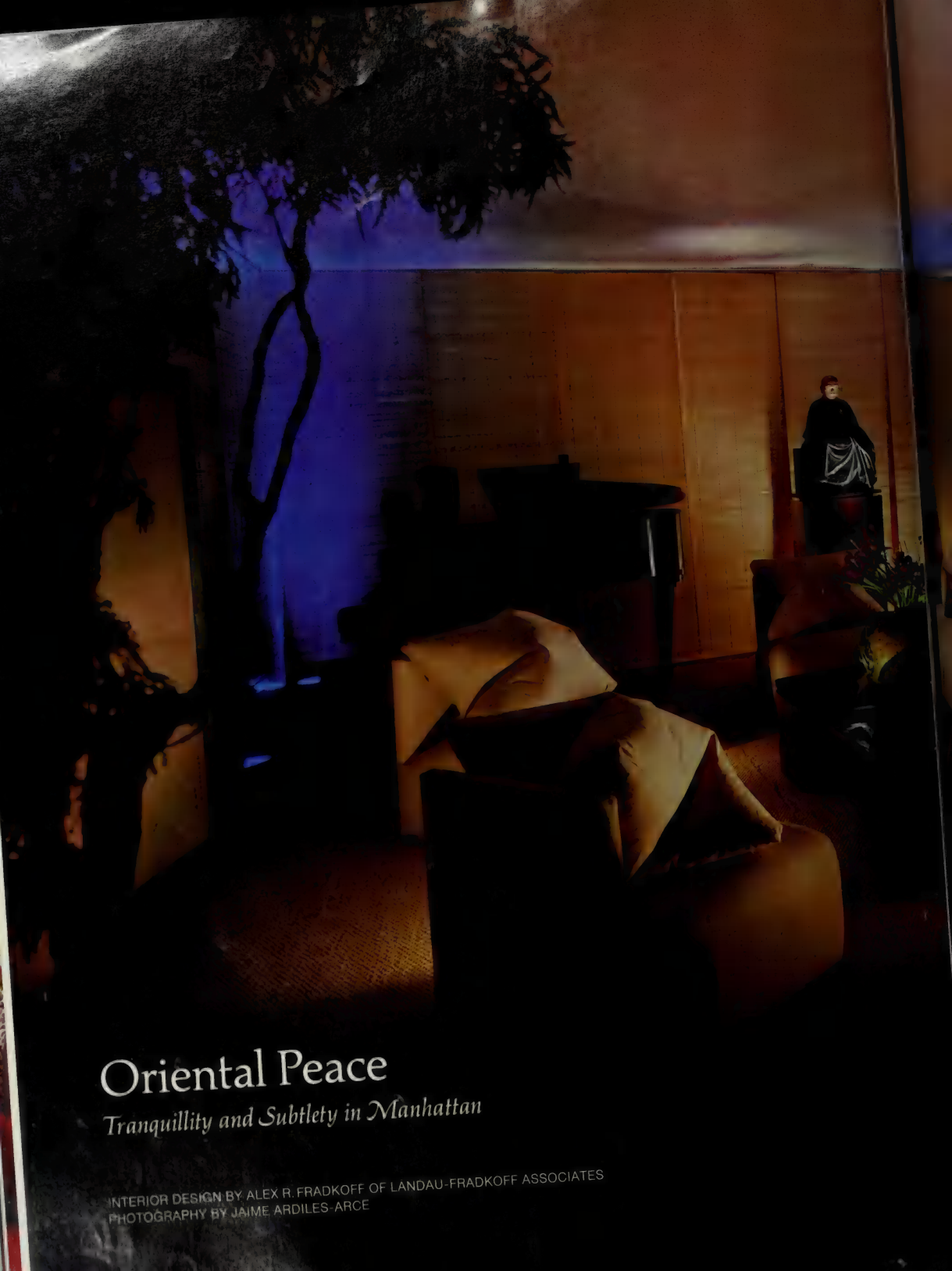
The larger panes of mirror glass that Murano could supply in the sixteenth century freed the mirror from its role as a precious and personal object to be carried in a folding case worn at a woman's waist, or richly mounted and set on a table as a dressing glass. By the middle of the sixteenth century, mirrors were assuming a more public function by being hung on the wall as part of the general decoration of a room. At the end of the century there were two bathing rooms at Hampton Court panelled with mirror glass, while Catherine de' Medici had a *cabinet des glaces* with a hundred and nineteen Venetian mirrors set into the paneling of a small room. The ultimate extravagance remains at Louis XIV's *Galerie des Glaces*, at Versailles. Completed in 1684, it is lighted by seventeen windows corresponding to the arcaded panels opposite, which are filled with plates of mirror glass.

In the eighteenth century, London carvers advertised a brisk trade in new frames for old mirrors that needed to be brought up-to-date. For our part, we treasure the frames more highly than the plates that were once so expensive. Lavish materials and exquisite craftsmanship characterize dressing glasses meant to be enjoyed from a closer perspective. Ivory and ebony, enamels and semiprecious stones, tortoiseshell or engraved and faceted glass ornamented the richest dressing glasses of the, *Baroque*. Tall

continued on page 164

LEFT: French mirror, Régence period, 1715-1723. Tinted glass and gilded bronze; 74 3/4" high x 32 1/4" wide. Epitomizing a nobility of style, this back-painted frame boasts carved and gilded flower-head panels overlaid with mounts of masks and acanthus. Michel Meyer, Paris. OPPOSITE: French mirror, Régence period, 1715-1723. *Verre églomisé*; 32 1/4" high x 21 1/4" wide. Glowing chinoiserie figures and landscapes margin a parquet of convex mirrors, which imparts a unique optical effect. Alain Demachy, Paris.





Oriental Peace

Tranquillity and Subtlety in Manhattan

INTERIOR DESIGN BY ALEX R. FRADKOFF OF LANDAU-FRADKOFF ASSOCIATES
PHOTOGRAPHY BY JAIME ARDILES-ARCE



NOTHING IS EVER UNEXPECTED in New York City. To walk into an apartment in Manhattan is to find anything from a reasonable facsimile of an Aztec temple to a miniaturized industrial workshop. Even given such unpredictability, it is still a surprise to walk into Alex R. Fradkoff's elegantly conceived spaces—in essence, two rooms fitted together as smoothly as lacquered boxes. And yet, working within a relatively tiny circumference, the interior designer has managed to suggest horizontality, vastness and tranquillity. How was it done?

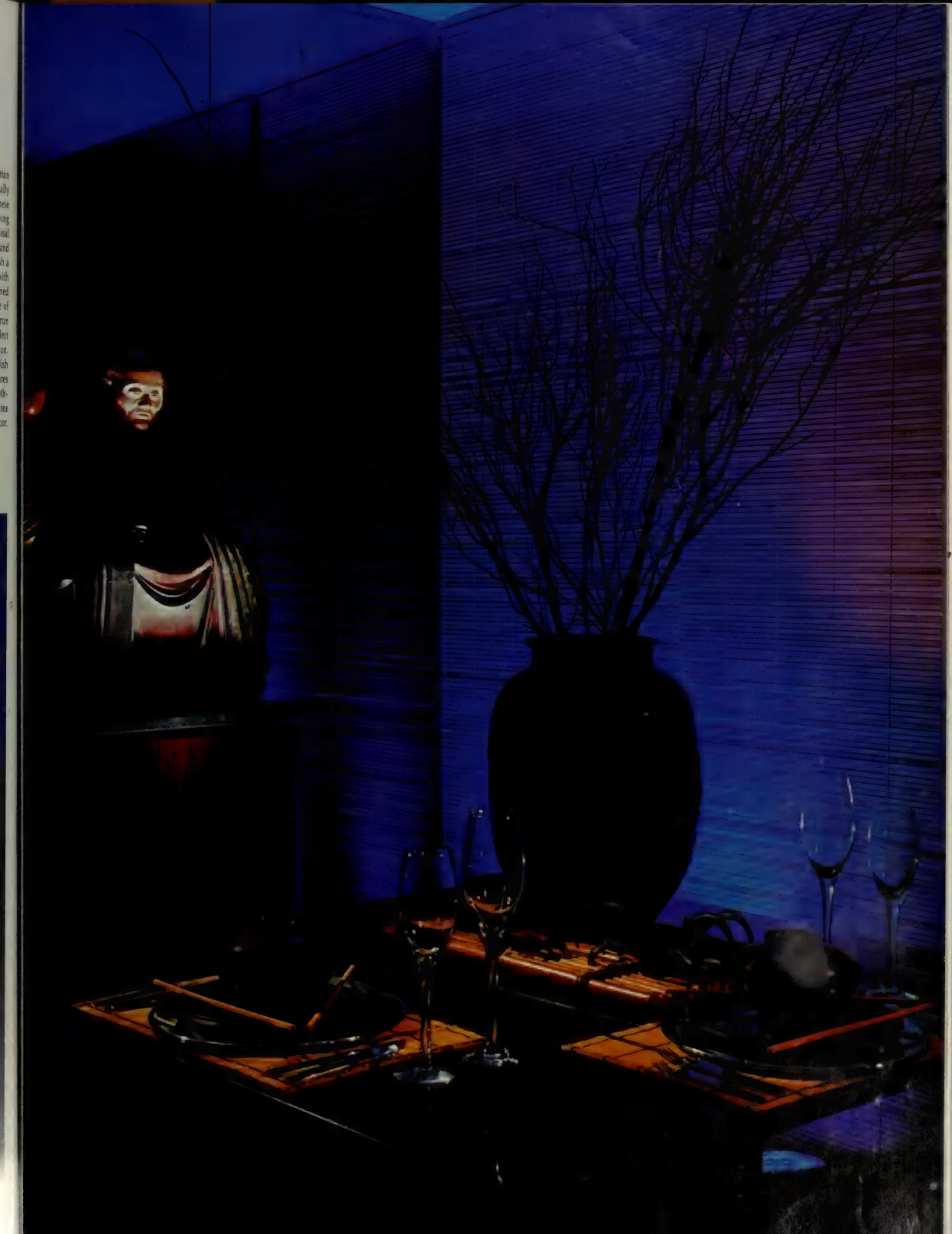
Mr. Fradkoff, with a growing reputation as a young designer of

energy and originality, is happy to explain: "I approach spaces architecturally. There is an unfortunate schism in this country between the interior designer and the architect. That is absurd and artificial. However, as a result, neither group really pays enough attention to the other. And often, when an architect designs an interior, the result is heavy and static. Quite as frequently, a designer will completely ignore the realities of the building he is working within. I couldn't have done that, even if I'd wanted to. This apartment is in an all-too-typical Manhattan highrise—with

Designer Alex R. Fradkoff's Manhattan apartment provides a cogent dramatically illuminated translation of Japanese aesthetics. PRECEDING PAGES: In the Living Room, Japanese shades complement sisal matting by Patterson, Flynn & Martin, and canvas upholstery fabric, to establish a monochromatic setting. A wall covered with bronzed mirror amplifies the restrained palette and the sense of space. The figure of a Lohan monk on a pedestal, and a bronze fish bowl, both 18th-century Japanese, reflect the selectivity of the designer's collection. BELOW: Elaborate silk costumes embellish two 18th-century Japanese guardian figures displayed in the Bedroom. OPPOSITE: an 18th-century Lohan monk in the Dining Area embodies the serenity of the décor.



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...to take the best
from a distant culture
and infuse it with
fresh imagery.

OPPOSITE: Three 19th-century Japanese dolls—two consuls and a musician—preside atop a keyaki wood tansu chest. Below, a Fushimi clay doll of the Meiji period joins a tiny mikado doll and, at right, a three-section doll, both 19th-century Japanese, to form a playful grouping. FOLLOWING PAGES: Unifying materials and subtle uplighting continue in the Bedroom, where a mirrored wall reflects an 18th-century Japanese sumi-e landscape screen from Gracie & Sons, and canvas-colored pillows suggest an exercise in origami. A pair of 18th-century Japanese guardian dolls evoke imperial grace on a granite-topped mahogany desk.

low ceilings, neutral boxy rooms, and a wealth of unattractive details that are only worth removing if you own the apartment." Luckily, Mr. Fradkoff's solution happened to coincide rather conveniently with his great passion: Japanese art and the Japanese concept of space.

"I can't begin to explain my work to you without invoking Japan over and over again. My fascination is rooted in the respect I have for the Japanese sense of scale, their sensitivity in the placement of objects, the tremendous subtlety they bring to the slightest detail. To the Japanese, sparseness is luxury."

To achieve the calm atmosphere of his apartment, the designer made a few deft and early decisions—the most important, not to make any structural changes. The whole nature of the apartment was changed, however, as if by sleight of hand, by one or two major decisions. Cocoa matting was laid throughout the living room and the bedroom, and slatted wooden blinds were chosen. The blinds were treated like shoji screens, mounted on tracks and completely enclosing the apartment; they hide all views from the seventeenth floor and the bustle of Western urban development. Now the designer had a refined stage on which to place a few select and splendid objects. Mr. Fradkoff also designs furniture, and his views on the role contemporary pieces should play are very clear: "I almost always custom-design upholstery and tables to conform to the scale of the room at hand. The eye has to be placated, I think. Even when you're not conscious of things lining up, of proportions matching, subliminally it has to be well understood."

What makes the apartment truly successful on its own terms is the designer's unabashed use of Western technology. One wall of the living room is mirrored in bronze-tinted glass, and what could be more Western, more worldly? Yet it works extremely well. Uplights illuminate the ceiling in

tones of peach and cobalt—far from any Japanese precedent, yet totally convincing within the context.

"I don't want to sound pretentious and say that this apartment was conceived as an 'environment for art.' But in many ways, that was a primary aim." Rich clusters of vases, sometimes in unexpected places, underline the designer's statement, yet there is nothing precious about the space. It is theatrical without being artificial, dramatic without a single overstressed detail. "I always keep coming back to the idea of subtlety, and the underlying discipline that I think comes from applying a system of proportion. What I do try to avoid is any feeling of rigidity. Everything in this apartment is rather carefully worked out, but I would be upset if I were told that it looks 'set' in any way. Everything should be logical, even inevitable, but never inflexible."

Equally important to Alex Fradkoff is fidelity to place. "If you have a palazzo to work with, then by all means go the limit. On the other hand, if you have a neutral shelf on a high floor in a concrete tower, then you should acknowledge that reality. Which is not to say that it has to be Bauhaus, either. What a designer should try to do is to find an approach that is compatible with the kind of concentrated living that this sort of architecture implies. And to me, Japanese work affords the perfect blueprint. Their spaces are multipurpose as well as intimate."

It is his innovative blending of Oriental rectitude and politeness with a crisp Western matter-of-factness that expresses itself in such elements as the unassuming carpets that makes Mr. Fradkoff's apartment such a successful exercise. It is also satisfying in the sense that it is a neat reversal of Japanese tradition. He has learned to take the best from a distant culture, while infusing it with fresh imagery and a new precision. □

—Peter Carlsen









The Fairfax Hotel

A Gracious Renovation in Washington, D.C.

ARCHITECTURE BY JOHN CARL WARNECKE AND ASSOCIATES
INTERIOR DESIGN BY ANN MILLIGAN GRAY, ASID
PHOTOGRAPHY BY JAIME ARDILES-ARCE
TEXT BY SELWA ROOSEVELT

BUSINESSMAN John Bennett Coleman always celebrates his birthday with a flourish, so on his forty-second birthday he gave himself a rather spectacular present. It was October 18, 1977, and after lunching at the Cosmos Club, in Washington, D.C., he strolled across Massachusetts Avenue to the Fairfax Hotel, a genteel hostelry built in the 1920s that had seen better days. On an impulse, he walked in and looked the place over.

"I liked the feel of it," he recalls, "even though the lobby was gloomy and dark, with a few tired plants around, and though the hotel was terribly run down, it had an aura of dignity." That day he made an offer

the owners could not refuse. As quickly as it takes to draw up a contract, this Boston-born investor, who has business interests in Chicago and New York, burst with style upon the Washington scene.

"There are not many ways a businessman can be creative," Mr. Coleman explains. "I like taking a fine building like the Fairfax, keeping its traditions, restoring and even enhancing its former beauty and giving it new life. This is the most satisfying thing that I have ever done."

His love for hotels began early in life. The only child of a prosperous family, he remembers when the Ritz-Carlton Hotel in Boston was the hub of his youthful universe: lunches, dinners, birthday parties, tea with a favorite aunt after the symphony, dates while a student at boarding school.

With this sort of affection he approached the Fairfax, which houses not only the hotel, but the Jockey Club. One of Washington's finest restaurants, the Jockey Club opened the night before John F. Kennedy's inauguration and was the scene of many a New Frontier drama.

Realizing he had acquired a Washington institution, Mr. Coleman im-

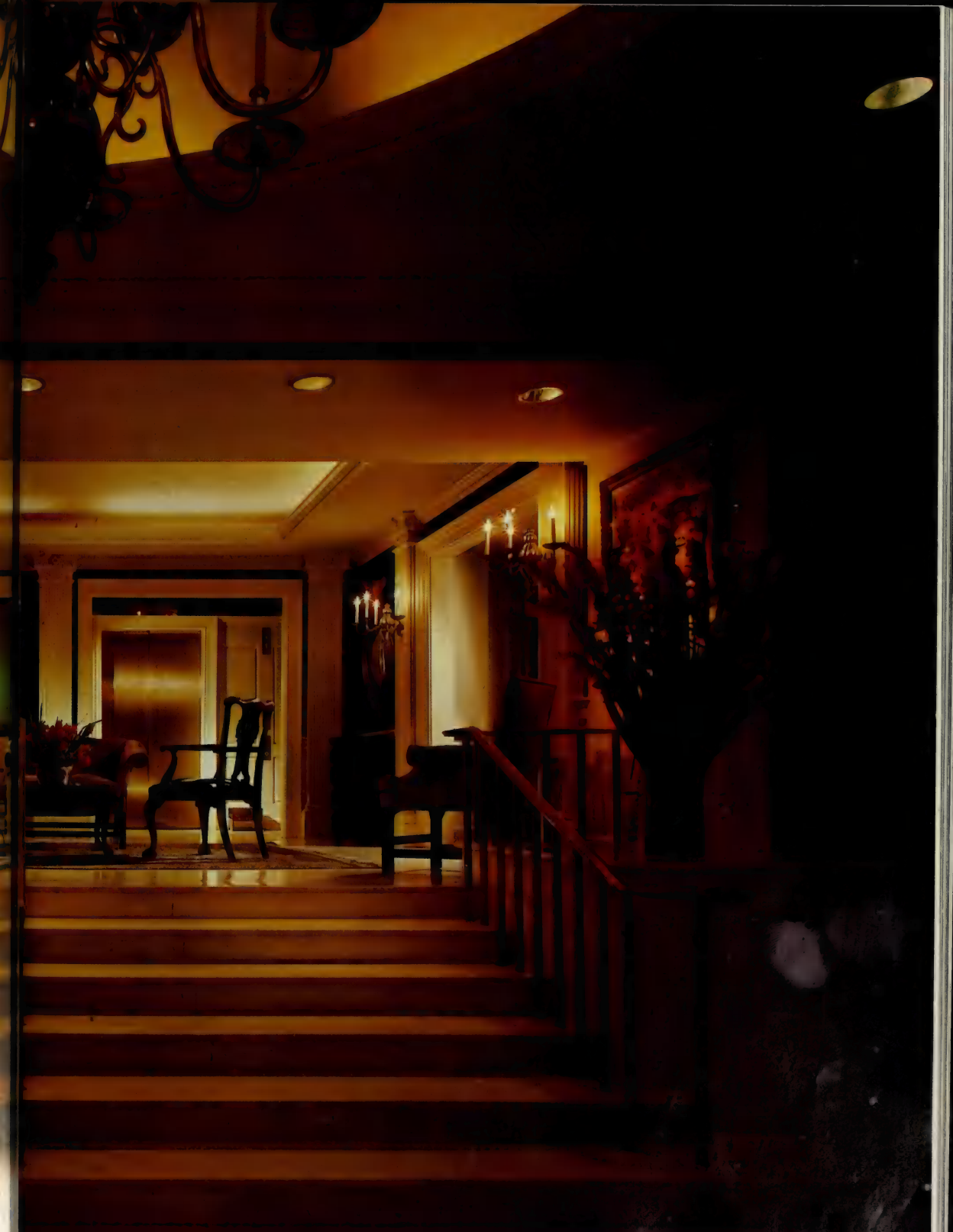
mediately summoned his favorite interior designer, Ann Milligan Gray, from Chicago. "Get on the next plane," he insisted, ignoring the fact that she had recently married and planned to take a year off. According to Mrs. Gray, John Coleman gave her a most precise job description: "Make the interior like a small European hotel. Think basically of a man, traveling alone; an executive of a major company. Make him feel comfortable and cared for. Make him want to return again and again."

The new owner of the Fairfax also called upon John Carl Warnecke, the architect President Kennedy brought to Washington to restore Lafayette Square. Philosophically, Mr. Warnecke and his client were in total harmony. "What John Coleman is doing is fascinating," says the architect. "I know the highly technical computerized world of large hotels—I have designed seven of them—with their vast lobbies and public rooms geared to group bookings and convention business. But Mr. Coleman comes along with a different approach. He wants a hotel to human scale, where people can feel at home."

The Fairfax renovation was a very

Designer Ann Milligan Gray and John Carl Warnecke and Associates created an atmosphere of old-world warmth for John Bennett Coleman's refurbished Fairfax Hotel, on Embassy Row in Washington, D.C. OPPOSITE: Lofty columns ennoble the Neo-Classical entrance, invitingly aglow at nightfall. FOLLOWING PAGES: Inside the Lobby, which is illuminated by a gleaming chandelier from Nesle, broad marble steps ascend to a Georgian-style seating area enriched with dark mahogany appointments from Baker Furniture. Light-toned enameled trim and pilasters impart an architectural emphasis, underscoring verdant walls and warm-hued Clarence House velvet sofa upholstery. Brass wall sconces lend luster.





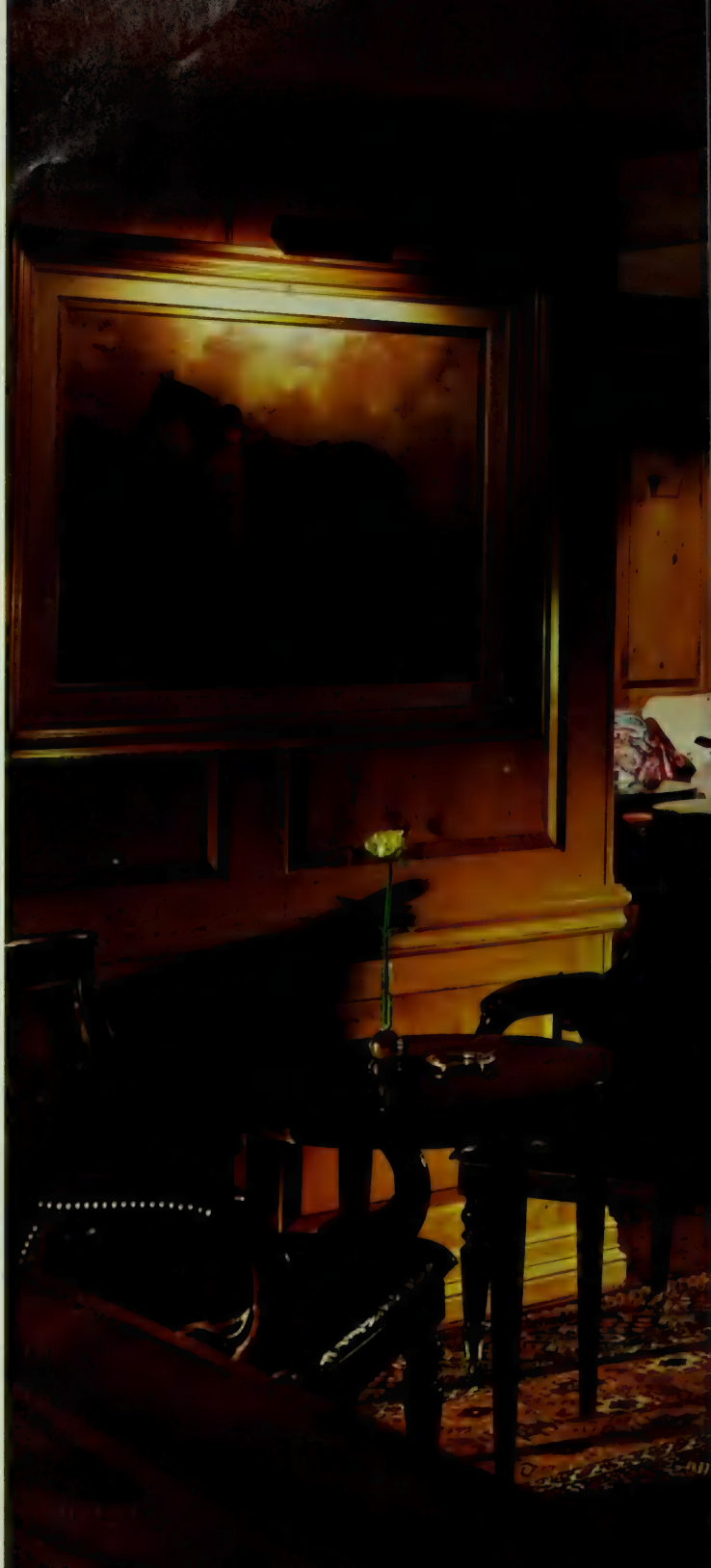


thorough one. Ancient electrical and plumbing systems were torn out and modern heating and air conditioning and luxurious new bathrooms installed. Every window was replaced, and the floors, once covered with a linoleum imitation of marble, now are either oak or have English carpeting. The architectural hodgepodge of rooms and halls gave way to a harmony of design and color.

To redo the Fairfax Bar, the owner, the architect and, later, Mrs. Gray flew to London to draw inspiration from the famous nightclub Annabel's. John Coleman has also restored the Jockey Club to the glories of the Kennedy era, and has made it even more impressive. The banquettes are now covered with genuine, instead of fake, red leather, and a random-plank oak floor has replaced the previous nondescript and unattractive carpeting.

By the time the refurbished hotel opened, another birthday had rolled around, and John Coleman made an additional investment, in improvements. On his next birthday he had

ABOVE: The Jockey Club is a wood-paneled lantern-lighted haven, with comfortable banquettes upholstered in leather. Richard Ellis's painting titled *Brooding Jockey* elucidates the sporting theme. RIGHT: Divided into cozy seating arrangements, which are defined by leather-covered club chairs and pillow-softened banquettes, the pine-paneled Bar inspires convivial discourse. Equine imagery prevails, highlighted by an R. B. Davis painting, at left, and Walter Harrowing's *Chestnut Racehorse in the Stable* in a place of honor above the mantel.





Mr. Coleman wants a
hotel to human scale, where people feel at home.



the pleasure of refusing a most attractive offer for his new venture.

"I wouldn't think of selling the Fairfax. Actually, this hotel has added a special dimension to my life. I have very personal feelings about the guests—as if they were visiting my own house. Each day is different, you see, and I love every day." □

A traditional charm infuses two of the Fairfax's spacious three-room suites, where double doors permit an open flow between the living rooms and their adjoining bedrooms. Gleaming appointments from Baker Furniture punctuate the light-toned expanses, which are enlivened by patterned fabrics from Brunswick & Fils. **LEFT:** In the Living Room of one suite, a secretary deftly instills an aura of homelike solidity. **BELOW AND OPPOSITE:** Another three-room suite is a seafarer's delight, its nautical theme represented by a Pellegrin watercolor and an antique ship model in the Living Room, and A. S. Langiell's portrayal of the S.S. Nantucket in the adjacent bedroom.







ARCHITECTURAL DIGEST VISITS: Mr. and Mrs. Neil Simon

INTERIOR DESIGN BY MIMI LONDON AND DIXIE MARQUIS
PHOTOGRAPHY BY PETER VITALE
TEXT BY MARSHA MASON



THE DAY Neil and I first saw our house we instantly felt a surge of joy. With a feeling of childish excitement, we walked in. Immediately the spaciousness of each room overwhelmed me. The only decorative training I had had was for my first, tiny, one-bedroom pullman-kitchen apartment in New York. "What am I going to do with all this space?" I wondered, and had an anxiety attack.

My first intelligent move was to the telephone. I called my friend interior designer Dixie Marquis, of London-Marquis, and said, "Help!" Neil and I met with Dixie and her partner, Mimi London, and I sensed that an exciting adventure was about to begin. We all sat down and tossed ideas around. Dixie and Mimi have a talent for inspiring our own creative imaginations. They asked us to cut out pictures of living arrangements we liked and to find objects that we

ABOVE: Playwright Neil Simon and actress Marsha Mason share the pleasures of southern California life in a cheerfully informal Bel-Air décor created by designers Mimi London and Dixie Marquis.

LEFT: Behind the residence, a canyon hillside studded with eucalyptus and ginkgo trees ensures the garden's privacy, while affording a rugged contrast to a well-tended swath of lawn and colorful beds of flowers. The small cabana offers a sheltered alternative to poolside sunbathing, and its fireplace provides warmth against an evening's chill.

responded to in terms of texture and color. And they took great care not to impose their own choices.

We began with Neil's office, and the process that evolved is an example of the way we worked throughout the whole house. The cabinets and bookshelves were designed according to Neil's wishes and Mimi's sketches. Neil chose the fabric. Dixie, who has a gift for seeing all the subtleties of color, determined the tone of the wood stain





by working with the complexion of the desk that Neil has written at for many years. His desk chair was selected with great care, to avoid fatigue from intense periods of working at his typewriter. When Neil saw the finished room he was reminded of a London townhouse he had once visited. He was enormously pleased.

As we began to tackle the rest of the house, Dixie trained my eyes and hands to all the gradations of color and contrast and texture. Mimi taught me to see proportion and depth. We became attracted to the same elements. Through Dixie's and Mimi's affectionate teaching I began to feel the excitement and awe of creating the total environment of a home that, to me, is unique, elegant

and comfortable all at the same time.

In the midst of this mad, imaginative and joyous production, a rain-storm played havoc with the dining room. A major leak destroyed a portion of wall that had old paper on it, and warped several boards on the floor. As I began to peel the soaked paper that dropped from the wall, I glimpsed a curious, mottled yellow hue on the plaster. As I looked at a portion of the stripped wall, I saw with my newly trained eyes a potentially beautiful sight. When Dixie saw it, it made her think of the time-mellowed walls of Florence. She called craftsman Richard Garrett, and drew a box around the "right" area. Richard quietly and skillfully went to work with many different

OPPOSITE: A mingling of eclectic elements stimulates a lively atmosphere in the Living Room, where artworks include a villagescape by Henri Martin, Bunn Gray's painting of an interior, and an Indian sculpture Marsha Mason Simon discovered on her travels. Warmly abetted by an antique Persian rug, a seating group brightened by patterned fabric from Brunswick & Fils and Clarence House velvets instills colorful comfort. Convenient low tables, Classic and Medieval in inspiration, evoke a sense of history. ABOVE: The antique finish of walls, ceiling and woodwork suffuses the Dining Room with a patina of age, complemented by a Renaissance-style refectory table and a Venetian landscape. Rustic 17th-century shutters function as folding screens.



"A home that, to me,
is unique, elegant
and comfortable all
at the same time."
— *Marsha Mason*





paints and colors and the oddest assortment of brushes and utensils I have ever seen. Sometimes he applied paint with sponges, or with strips of cloth "slapped" onto the walls. The result is an "aged patina."

Because of London-Marquis, I have gained an appreciation of the craftsmanship available in California. This appreciation blossomed into true love when Dixie introduced me to André Liardet. Many years ago he had brought from Utah a huge slab of walnut that was to be a dining table, crafted by hand from a Renaissance design. For several years he planed and seasoned the wood. He built it to exact specifications and inlaid it with acacia. And Mr. Liardet personally installed the table. There is a definite

artistry and love that emanates from it, and I have seen many a guest unconsciously stroke the hand-crafted wood. Dixie and Mimi found the perfect accessories, such as the sixteenth-century side table, with its whimsical dip that reminds me of "food served on groaning boards."

We have lived in our house for almost six years, and a day never goes by that we don't feel peace and pleasure as we walk through the front door or retire at night. I sometimes think back on that time when Mimi London, Dixie Marquis, and all the fine craftsmen came together to work with us. With their expert and loving assistance, Neil and I were able to create a home that has certainly fulfilled our hopes and dreams. □

OPPOSITE ABOVE AND OPPOSITE: In Mr. Simon's Study, theatrical memorabilia record some highlights of an illustrious career, including Academy Award nominations for *California Suite*, *The Sunshine Boys*, *The Odd Couple*, and, especially meaningful, *The Goodbye Girl*, which starred Marsha Mason. Dark wood and gleaming leather provide dignified accents, and paintings—cityscapes, a night scene by Erwin J. Neusch and an Edward Fitzgerald portrait—are images to stir the imagination. ABOVE: In the Master Bedroom, a four-poster bed and chair of pine logs, and a twig table, epitomize the designers' fondness for naturalistic forms, while Kennet Hempel's portrayal of a circus represents a stylized aesthetic. Upholstery fabrics in both rooms are from Brunschwig & Fils.

Architecture: Myron Goldfinger

PHOTOGRAPHY BY NORMAN MCGRATH
TEXT BY CAROL VOGEL







From abstract enigma to clear configuration, a New Jersey house by Myron Goldfinger looks different from every angle. PRECEDING PAGES: An interplay of cylinders and a bridge gives mystery to the entrance façade. ABOVE AND LEFT: Balconies and accessory structures rhythmically elaborate the cylindrical theme. OPPOSITE ABOVE: The downhill façade is a medley of verticals and horizontals, solids and voids. OPPOSITE: An axonometric drawing reveals that the curving forms create an L-shaped building.

THE BOLD SENSUOUS CURVES of this hillside house in Montague, New Jersey seem to unfold and multiply, like pieces of a giant mobile. But soon the repeated shapes become more legible, resolving themselves into a home of coherent and imposing style. Architect Myron Goldfinger began with a simple circle, which he developed much as a composer develops a musical theme. The shape is repeated and varied, and its possibilities are explored in various guises throughout the design.

"Whether I'm working with cubes, diagonals or curves, I use a basic building block, a modular element, and develop it from its most simple form. At each stage, the structure can be considered finite." Mr. Goldfinger has developed this design in the step-by-step cellular fashion found in Mediterranean village architecture. He spent

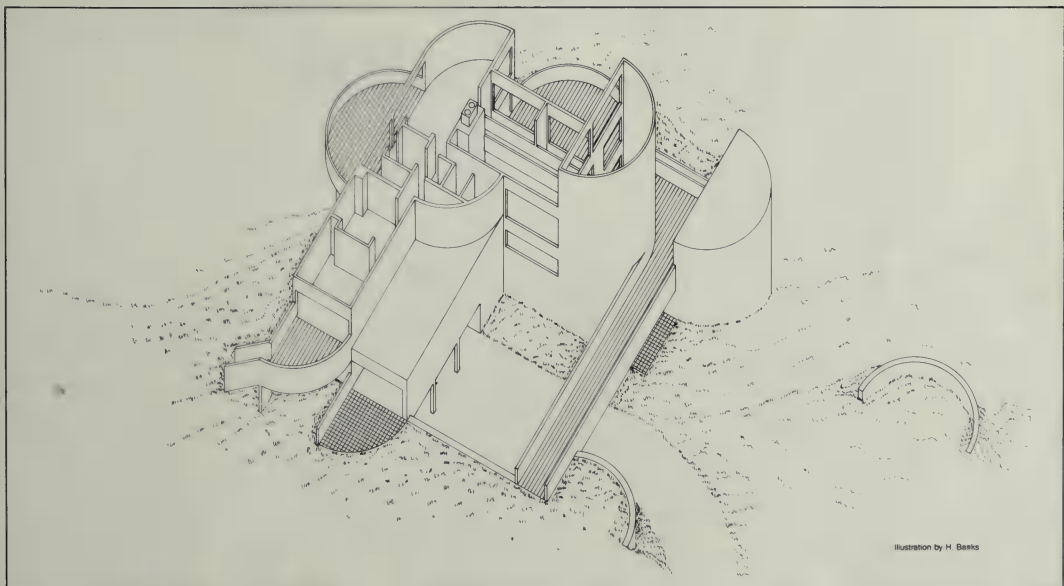
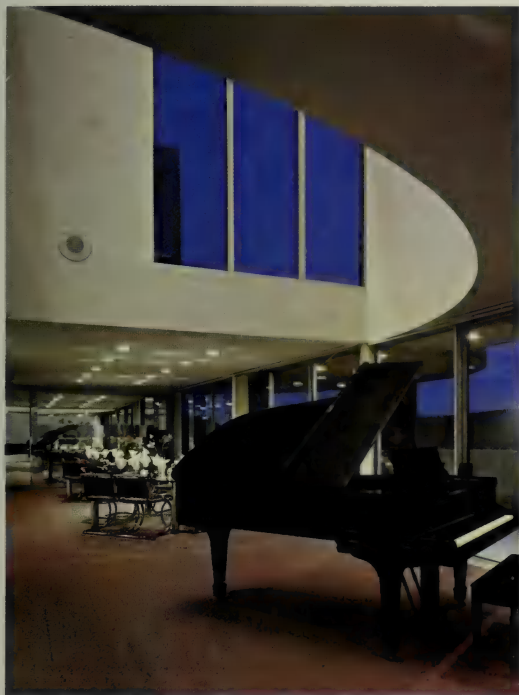


Illustration by H. Banks



The circle is repeated, and
its possibilities explored, in various guises
throughout the design.



OPPOSITE: Sensuous in its textures, the Living Room is accented by architectural elements: stairways, a bridge to the master bedroom, long rows of louvered windows, and a six-foot-square fireplace. ABOVE LEFT: An open flowing space includes the Music Room, the lofty Foyer and the flexibly appointed Dining Area. ABOVE RIGHT: Cantilevered in space, the blocky central stairway climbs the 35-foot height of the Foyer.

seven years studying, photographing and living in these towns, and in 1969 he wrote *Villages in the Sun*, a book about Mediterranean village architecture. "Whole villages start with a single isolated building, which grows into a farmhouse, then into a more complicated building, and finally into a village, each community having its own style. Just as in all the villages I've studied, I create a mini-village in every house I design. You might say my ideas have their roots in southern Europe."

This concept of modular design has a relatively recent architectural precedent in what is commonly called "clip-on architecture." Perhaps the best-known example is *Habitat*, Israeli architect Moshe Safdie's modern village built for Expo '67, in Montreal. In *Habitat*, Mr. Safdie created an entire village from rectangular and cube-

shaped units, like building blocks stacked on top of one another. Joined at right angles, Safdie's cubistic units produce a jagged, somewhat severe effect. When Mr. Goldfinger applies a similar principle to curves, the look is entirely different. It is soft, gentle and elusive.

This house, which encompasses 10,000 square feet, is structurally composed of three tall semicircular shafts interconnected by four horizontal levels. Each area unfolds very naturally into the next. It is as if Mr. Goldfinger began his design by taking a large scale and weighing every force and every ingredient—vertical with horizontal, solid with transparent, curved plane with straight—until he achieved a rhythmic balance and harmony. The curving vertical shafts complement the horizontal drum-shaped balconies; solid masses are interspersed with large



transparent areas of windows; curved balconies are balanced on finlike planes overlooking the meadow.

The main rooms of the house—living room, kitchen, dining room and children's rooms—are all rectangular, a welcome surprise in light of the complex exterior. Many of the smaller rooms, along the edges, are semicircular, making use of the interior of the cylinders. For example, the living room, which is on the second floor, is a rectangular room with a six-foot-square fireplace. Directly off this is a small semicircular library. Oversize windows, spanning the entire length of one wall, lead out onto a drum-shaped balcony. Expansive views of the lake, pool and distant hills counterpoint the stark white walls within. Behind the living room and library is the children's wing, where four bedrooms and a playroom close

off to become a unit separate from the rest of the house.

The third floor—the adults' private domain—begins with an interior bridge extending directly over the living room into this open space, which is loosely divided into two areas: a rectangular bedroom and a curved reading corner. Large windows and a drum-shaped balcony look out to the highest point in the state. Complementing the shape of the balcony are circular skylights.

The architect carefully avoided making the rooms overpowering or impersonal. Taking into consideration the activities of a large family, he provided a basement level with ample space for future needs. A hobby area and darkroom are included in the blueprints, and a guest room with separate entrance has already been completed.

Mr. Goldfinger sees his architectural development as a



natural progression. "When I began, I concentrated on the cube, and multiples of the cube," he says. "I did not think of curves and diagonals at that time. Later, as my work developed, I grew bolder, and my designs expanded to include a richer vocabulary of shapes."

This progression has been experienced by many other architects. Frank Lloyd Wright, for example, began his work with designs that were cubistic and rectilinear; later, in his midwestern Prairie Houses, he concentrated on long horizontal planes; toward the end of his life, he worked with circles, as in the Guggenheim Museum in New York. "At each stage of Wright's development," says Mr. Goldfinger, "his work became richer. His wasn't the arbitrariness of an architect borrowing styles blindly from other periods and traditions. The forms were deeply felt."

Like a space ship at rest, the house, of glass and cedar siding, stands luminous in the landscape. Podlike extensions—the bridge at right and stairway at left—anchor it to the gently sloping site.

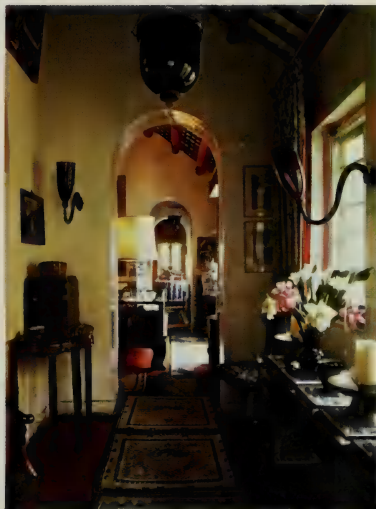
Mr. Goldfinger considers his work to be different in scale and effect from many of his "post-Le Corbusier" contemporaries whose work is characterized by monolithic massive forms. Like Moshe Safdie, he is committed to concepts he first discovered in the step-by-step growth of villages. Building with small units, rather than with monolithic forms, the architect's design evidences some of the same organic vitality as the Mediterranean villages he has studied. The result, at once innocent and sophisticated, projects a sense of swirling movement, the shifting and reshifting of repeated elements in a sea of space. □



Gerald Godfrey's secluded Hong Kong residence features a Western arrangement of Oriental art and objects acquired during the owner's wide-ranging travels. ABOVE: Foliage and a Chinese tiled roof soften the house's predominantly Western architecture, reflected in a placid pool. OPPOSITE LEFT: In a grove at the edge of the reflecting pool, fetish figures from Borneo and an 18th-century Chinese porcelain fish bowl amplify the setting's air of timelessness. OPPOSITE RIGHT: In the Hallway, a Bohemian glass lantern and 18th-century Venetian hurricane shades inject European accents.



PHOTOGRAPHY BY CHARLES S. WHITE
TEXT BY NIGEL CAMERON



GREAT HIGH-RISE BUILDINGS devoted to commerce, standing on hills and ringing the magnificent harbor, dominate the pulsating city of Hong Kong. Most houses and apartments, as well, if not exactly among these giants, stand at least within sight of them. So, in this densely built-up city, it is something of a surprise to find a house distinguished for its rusticity and approached by a road more than a mile long.

At the last bend in the road, beyond a sign that reads in both English and Chinese characters *Lin Yin Tai*—the “Terrace in the Forest’s Shade”—a remarkable house suddenly appears. At least its back door, turned to the courtyard, appears. A narrow path paved with slabs of rosewood mean-

ders among copses of bamboo, past a grouping of wooden tribal figures from Borneo that seem to keep watch over the small pool. Now, among the trees beyond, the house gradually reveals itself with Asian modesty.

The particular taste of Gerald Godfrey, the owner of the house, can thus in part be deduced long before the house itself is reached, and long before the interior is explored. The similarity of the path leading to the house to that in many a traditional Chinese painting is intentional. Nor are the rosewood blocks an accidental feature. They come from logs of that noble wood as the outer parts are stripped by the saw in the furniture workshops of Charlotte Horstmann, Ltd., of which he is the president.

A House Called Lin Yin Tai

*Amalgam of East and
West in Hong Kong*

The coalescence of East
and West, like flint on steel,
makes a lively spark.



It would be most natural at first, after such an approach, to expect a fine South China house, or perhaps even a contemporary structure with carefully integrated Chinese architectural features, set in a traditional Chinese garden. The facts are quite different. Perhaps in keeping with that curious amalgam of East and West that Hong Kong has become since the early opium days of the 1840s, the approach is indeed Chinese, the house itself, Western.

It is a longish one-story cottage building that looks almost English, except for the dark Chinese tiled roof. On top of the roof, incongruously, stands a small cross. "When I bought the place, way back in 1965," says the owner, "I had that cross

painted black, like the roof. That way it seemed less obtrusive. But you know, the house had been the country retreat of the bishop of Hong Kong, from whom I acquired it—and at the first rainstorms of summer all the black paint came off." He pauses and grins. "I took this as a sign that neither Chinese nor Western forces intended a mere layman to interfere with the established order of things."

Almost nothing else, however, has remained unchanged since the bishop relinquished his retreat to the antiques dealer and fine furniture maker. Set on the crest of a gentle hill higher than any other nearby, fronted by a lawn flanked with palisades of bougainvillea and stands of yellow-stemmed bamboo, the

house looks out toward the distant hills like those in some Chinese scroll. In subtropical Hong Kong, to establish the lawn is difficult, and to keep it in a state of perfection, a matter of constant care. But the lawn is an essential part of the house itself. Summer and fall see it and the façade of the house bordered with a riot of colors as the many varieties of bougainvillea come into flower. Spring and early summer bring fresh green spikes fingering up amid the dull green and parchment of last year's bamboo leaves. And beds of English flowers fill in, the rest of the year. On the lower slopes the kitchen gardens are hidden from view, but produce most of that delicious gamut of vegetables that are among the real

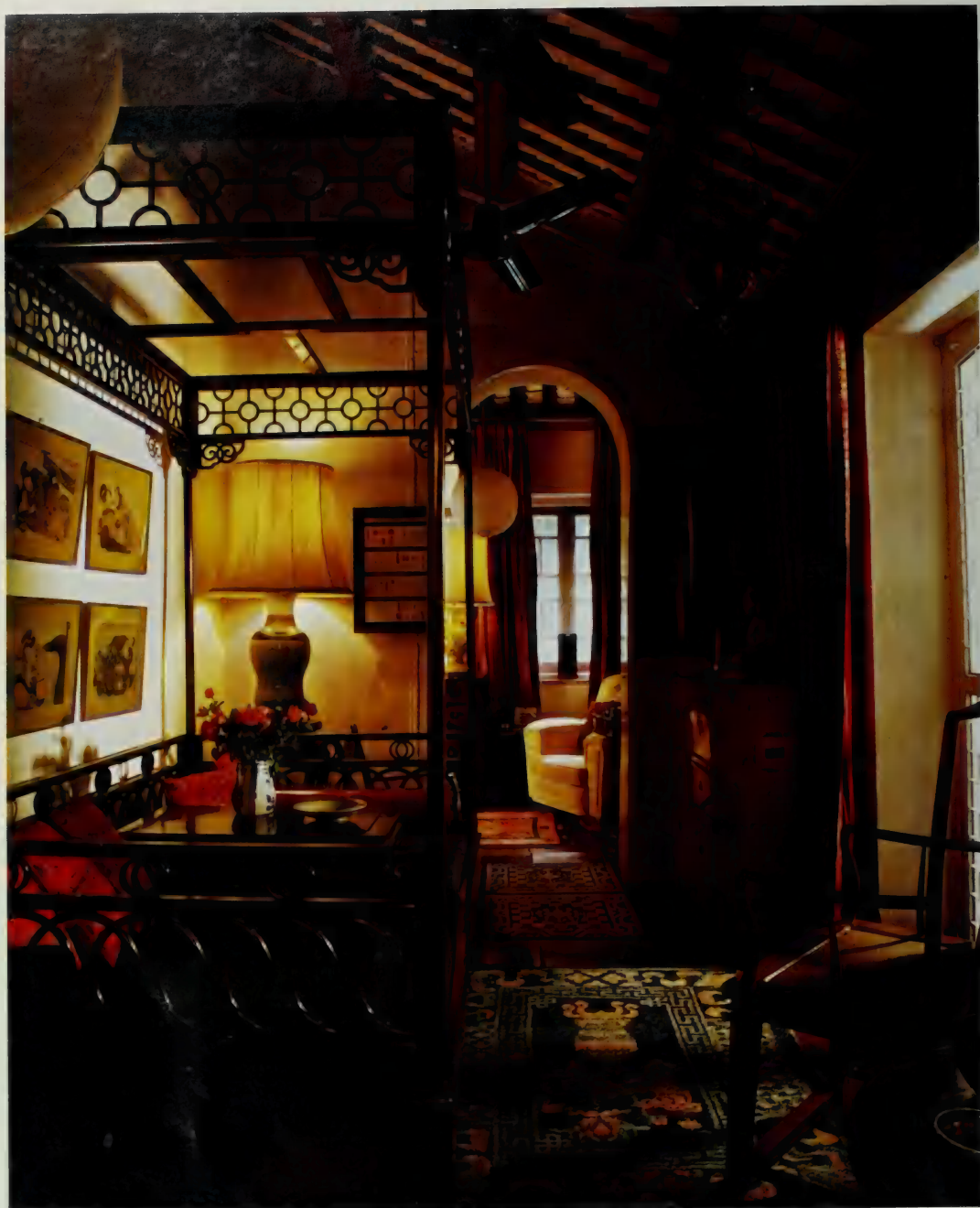


The spacious Living Room accommodates an extensive array of Oriental paintings and porcelain. A boldly detailed ceiling provides a harmonious counterpoint to the motifs below. OPPOSITE LEFT AND RIGHT: Antique jade objets d'art create a translucent tabletop composition on a Ming-style sofa bed laden with patterned pillows, which complement the hues of nearby Chinese porcelains. In an 18th-century Chinese scroll, a lady and a cat are partners in contemplation. ABOVE: Chinese reverse-glass paintings from the 18th and 19th centuries offer vivid images.

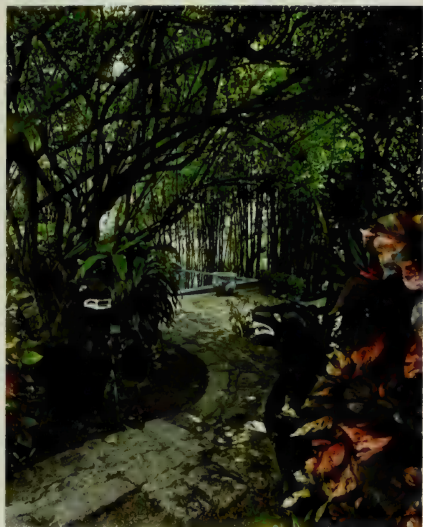


ABOVE AND OPPOSITE: A lustrous 18th-century English portico lantern functions as a focal point in the Library, showcase for an abundance of books and images. Resting on Tibetan rugs, a marquetry table supports antique Asian pipes and an 18th-century bowl of carved Peking cameo glass. Nearby, Chinese reverse-glass paintings of ladies and children from the 18th and 19th centuries create the sense of an ancestral picture gallery. OPPOSITE ABOVE: Two 17th-century Filipino *santos* near a doorway to the Dining Room recall a time when it served as a bishop's private chapel.





ABOVE: In the Bedroom, the elegant geometry of a Ming-style canopy bed frames Utamaro woodblock prints and subtly echoes the patterns of 19th-century Chinese and Tibetan rugs. OPPOSITE LEFT: Contemporary bronze deer sculptures from Thailand appear to graze in the garden, where lush foliage and brightly colored umbrellas provide shade for convivial gatherings. OPPOSITE RIGHT: Guarding the pathway from the garden to the pool, two contemporary lacquered wooden panthers from Thailand evoke Rousseau's jungle scenes with stylized Oriental eloquence.



wonders of genuine Chinese cuisine.

The conjunction of East and West in the garden is echoed within the house. Under the heavy Chinese roof with its ridges of dark tiles there was originally a series of extremely small rooms, each separated from the next by a granite wall two feet thick. "All the walls are structural, and it was a major operation to insert steel beams before a single one could be demolished," explains Mr. Godfrey.

"After all this was done, the place began quite magically to open out—but still kept its intimate atmosphere. Even the smallest room of the original plan found a use. It was just right for the bishop's private chapel, and now it is just right for the kind of small dinner Mrs. Godfrey and I give."

The interior of the house in its postepiscopal form at first gives an impression of clutter. "I'm a magpie," says the owner, "and like a magpie, I never part with anything. For me the house is definitely not an annex of the antiques showrooms downtown. What comes here stays here." In fact, Gerald Godfrey's collections are quite unlike the glittering objects favored by the magpie to which he modestly likens himself.

A closer look at the "magpie" collection that constitutes the content of the Godfrey home reveals great variety in the types and origins of pieces. There is Bohemian glass—exported first to India, where the owner found it—and in close proximity, Ming Dynasty style cabinets of great ele-

gance. Indeed they used to be rare Ming, until they found their way to an American museum and were replaced by exact replicas made in the furniture workshops. A superlative collection of small jades rests in comfortable company with Tibetan bronzes, and these, with ingenious Chinese cricket cages.

Underlying the eclectic nature of house and contents, however, is another unity. The West is intimately juxtaposed with the East, and the coalescence of the two, like flint on steel, makes a very lively spark—and one that is entirely unique. This spark partially explains the glamour of Hong Kong itself and surely explains the haunting charm of the "Terrace in the Forest's Shade." □

Art: Reflections of Infinity

Painters Explore the Limits of Vision



TEXT BY DAVID BOURDON

THE LURE OF ILLUSION AND REALITY—the differences between them, and their similarities—is something that has always held an irresistible appeal for artists, whether painters or poets or novelists. Painters, in particular, deal almost constantly in their work with the representation of nature, both as it is and as it seems to be—to the individual eye.

Among the most evocative of visual exercises for the painter is the many-layered study of reflections. These echoed images are usually flat—a two-dimensional

surface presenting an illusion of three-dimensional space. The interplay of these images on show windows, glass walls, mirrors and shiny surfaces forces artists to consider how they will render reflections and how they will distinguish them from “reality.”

The word “reflection” refers both to a perceived image and a meditative process. Paintings, of course, are most illusionary when they purport to juxtapose these dual realities. By increasing our awareness of the relativity of

perception, painters encourage us to be more watchful for those elusive evanescent phenomena known as reflections.

Water is probably the most traditional of mirrored surfaces. As landscape architects have known for centuries, these pools, symmetrically depicting a handsome setting, have a tranquilizing effect upon spectators. Painters and photographers who specialize in landscape scenes as their subject matter can seldom pass up an impressive mountain if



OPPOSITE: *Dog Days—Staten Island*, Chuck Forsman, 1975. Oil on masonite, 32" x 48". An aura of stillness imbues this precisely rendered work in which an illumined reflection of a house becomes as tangible as the landscape. Tibor de Nagy Gallery, New York.

ABOVE: *Ferry Boat Reflections #2*, Robert Vickrey, 1978. Acrylic on paper, 30" x 40". Vertically framed foreground figures merge with overlapping, light-softened reflected forms into an intricate surface pattern of diffused tonalities. Hirsch & Adler Galleries, New York.

it is reflected with spectacular clarity in a placid lake. In contrast to traditional paintings of watery reflections, Chuck Forsman's *Dog Days—Staten Island* represents an intentionally humble subject (a well-groomed suburban landscape on an autumn day) and conveys a certain tension, due in part to the absence of symmetry and the unexpected vantage point. The artist cunningly lowered his vantage point so that the horizon line is inverted, reflected in the water below. All the elements of the

composition seem isolated and alienated from one another. The pensive mood is heightened by the presence of a solitary dog.

Glass is now perhaps more popular for painters and photographers than water, as a reflective surface. In contrast to mirrorlike bodies of water, sheets of glass are transparent and reflective, offering more intricate and elusive images. The ambiguity of glassy reflections is skillfully illustrated by Robert Vickrey's *Ferry Boat Reflections #2*. Except for the

nun and the young boy in the foreground, it is impossible to determine the actual positions of the bundled-up passengers. Not only are they literally in transit, they seem to be taking leave of themselves, appearing as multiple, ghostly reflections. The real people are obviously outnumbered by their spectral echoes. The picture has an icy fascinating quality, suggesting that commonplace realities are mutable and fleeting.

While some paintings hint at many levels of ambiguity, others



Taxi, Colleen Browning, 1971. Oil on canvas; 17½" x 40". The elusive interplay of reality and reflection found in city lights and images, as seen through the windows and mirrors of a taxi cab, is transformed into a magical panorama. Kennedy Galleries, New York.

make an obvious, almost exploitative use of these multiple visions. C. J. Yao's *Blue Cross Building* presents the novel spectacle of a modern glass-box office building that virtually dematerializes before our eyes. The structure is defined essentially by the reflections of other buildings on its

mirrorlike surface. The façade of the Blue Cross building not only reflects an urban panorama, but even includes some passing clouds that counterpoint actual clouds in the opposite direction. Yao's deadpan wit and technical expertise help turn a deliberately banal subject into a memorable picture.

While it is a fact that reflections are immaterial, they often appear to have more substance than the surfaces on which they alight. The blitz of glittery glasses that ricochet in several directions all across the surface of Don Eddy's *G 1* almost obscure the actual objects—glassware on glass shelves. The



individual forms of the glasses nearly dissolve in a sea of shimmering highlights. Eddy's meticulously airbrushed painting offers a precise sharp-focus view of elusive visual phenomena, including a great many details that are largely invisible to the naked eye. The all-over clarity of his

paintings is based on his own photographs—though he keeps his still life arrangements on hand to verify his perceptions. By working from photographs, Eddy is able to render a detailed array of sparkling and dazzling reflections, a veritable phantasmagoria of light. Reflections can be harmonious or

Evocative for
the painter...the
many-layered studies
of reflections.



ABOVE: *Blue Cross Building*, C. J. Yao, 1976. Oil on canvas; 72" x 105". In Yao's photo-realistic vision, a glistening metropolitan edifice mirrors, in mosaic fashion, the kaleidoscopic diversity of the surrounding city skyline. Louis K. Meisel Gallery, New York.

OPPOSITE: *G 1*, Don Eddy, 1978. Acrylic on canvas; 52¼" x 40". The multifarious interaction of glassware on shelves, as an infinite crystalline field of light and reflection, is a major theme for this sharp-focus realist painter. Nancy Hoffman Gallery, New York.

disquieting, ambiguous or obvious, complex or simple. While ostensibly showing external reality, they can also suggest interior states of consciousness. Reflections often play a psychological role in the work of Colleen Browning, appearing enigmatically, like a haunting dream. Browning's *Taxi* is an imaginative interpretation of a not-so-romantic subject, a New York cab. She cleverly devised the composition so that the actual surface of the canvas coincides with the depicted plane of plastic, a bulletproof partition designed to protect cab drivers against felonious passengers. While drawing our

attention to the plastic panel, the artist makes us aware of actual and reflected traffic lights.

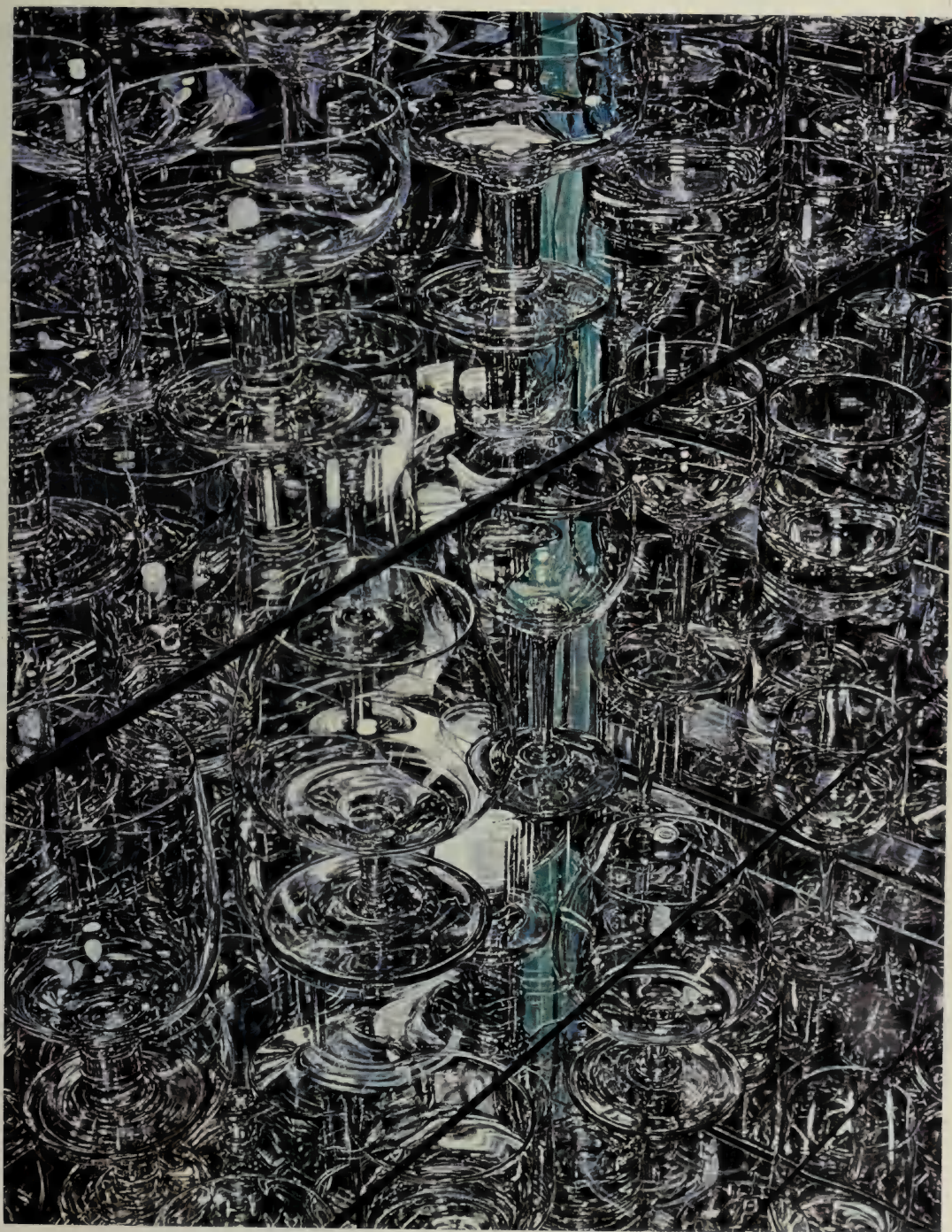
Browning's rainy New York night scene has an eerie, surrealistic quality, which may owe something to the fact that the windshield wipers create a shape resembling bat wings. But there is something even more unsettling in the compartmentalized foreground—the pair of eyes reflected in the rear-view mirror. We, the spectators, are being watched by someone else.

Since reflections enable us to observe what exists behind us, we should realize that other people may be scrutinizing us. Reflections

are a constant reminder that there is always another angle to what we see. Paintings of reflections can be fascinating for their spatial complexities and startling perspectives. In addition to being visually stimulating, these works can raise philosophical questions: What is real? What is illusion?

Perhaps there is no answer, but there is for the painter an eternal fascination in such individual perceptions—nowhere seen more clearly than in the shimmering challenge of the reflection. □

David Bourdon, a New York author, whose most recent books are on Alexander Calder and the Mona Lisa, writes on art for *Vogue*.





Historic Houses: George Sand

Memories of Her Life at Nohant and Gargilesse

PHOTOGRAPHY AND TEXT BY BRUNO DE HAMEL



Nohant

Novelist George Sand defied 19th-century convention, devoting her life to art and love at Nohant, her Louis XVI manor house in central France. **TOP:** A portrait by Auguste Charpentier captures the writer's likeness at age thirty-eight. **ABOVE LEFT:** A bull's-eye window punctuates the entrance façade of Nohant. **ABOVE RIGHT:** A bust of the writer by Aimé Millet occupies a niche in a stairwell, which is painted in dappled pastels to represent the dawn. **OPPOSITE:** Family portraits in the Salon include a profile of George Sand's daughter, Solange. Fauteuils by Jacob surround a table mentioned in several of George Sand's novels. The piano postdated her relationship with Chopin.



GEORGE SAND, known as "*La bonne dame de Nohant*," was no ordinary lady. Few other writers of the nineteenth century, and no other woman, boasted a reputation like hers. In her day, it rivaled that of Lord Byron.

Her amatory exploits were common knowledge, her lovers some of the most illustrious spirits of the nineteenth century: Alfred de Musset, Prosper Mérimée and Chopin

among them. Many of the finest artists of the age were her friends: Flaubert, Alexandre Dumas *fils*, Turgenev, Gautier, Heine and Sainte-Beuve, and they all came to Nohant. Mazzini, the celebrated Italian patriot, stayed there, also Delacroix, whom George so cherished that she provided him with a studio in the garden. For Liszt and his mistress Marie d'Agoult she had a special af-

fection and gave them her best room.

Who was this daring little lady with the huge eyes, whose books were read from North America to Moscow, who sported men's clothes, smoked in public—the eloquent prophet of Women's Liberation. Her fastidiously preserved château in France tells a great deal about her.

In spite of her truly twentieth-century emancipation, George Sand,



born Aurore Dupin, was both free-spirited and attached to her home. Like most women of her time—but unlike the majority of her fellow artists—she made excellent tapestry, and she could sew. The bedhangings and curtains in the blue bedroom are her own work. She cooked, and even designed a kitchen stove with a novel underground draft and flue.

Although she adored Paris, she

was at heart a countrywoman. An accomplished gardener, she laid out the grounds and planted the big cedars at the back of the house that commemorate the birth of her two children, Maurice and Solange. She ran the estate competently, although she declared the job had been too much for the husband she left.

Nohant is in the Berry region of central France. No chateau really, the

plain sound manor house, which Aurore inherited from her grandmother, was built in 1767. Grandmother Dupin was a redoubtable character. An illegitimate daughter of the *maréchal de Saxe*, himself a bastard son of Augustus II, King of Poland, she soon banished Aurore's mother to Paris and brought up the child herself. Much of the best furniture was hers: the fine late-Louis XVI *cartonnier* in

the salon, also the fauteuils and the dining room chairs of the same period. The table these chairs surround is still laid as if for a meal. George is obviously expecting friends, among them Flaubert and Prince Jérôme Napoleon. Their place cards—and their ghosts—are still here beneath the blue Venetian luster chandelier, and their talk, even now, seems to echo from the walls.

Also Mme Dupin's is the baldachin bed in the bedroom downstairs, in which she slept, not lying down, but sitting upright. Later, Liszt and Marie d'Agoult shared this elegant bedroom when they visited Nohant. Off this room is a boudoir. Here, working with her "nose in a cupboard," Aurore wrote the book that was to make her famous overnight. *Indiana*, as it was called, was a sensation. One of the first great romantic novels, its spirit and humanity startled all Europe, the more so since the author of this, to many, very shocking book, one G. Sand—a man, as everyone supposed—was then virtually unknown. The message, however, was explosive. The heroine, the seductive Creole, Indiana, defied all the rules; she put passion before society, love before convention.

Aurore Dudevant, as the writer had become through marriage, was ready to change her name again, this time for good. Twenty-eight years old when *Indiana* was published, she was already living with an obscure writer she had seduced in the lodge at Nohant, Jules Sandeau. From him she took the name Sand. She added George, buried Aurore, and henceforth never referred to herself with a feminine adjective. However, it would be wrong to imagine George always in a coat and trousers. She was equally at home in dresses or skirts and wore them well. A dainty hat of hers is to be seen in her summer cottage at nearby Gargilesse. True, she smoked. Often she and Liszt, both night owls and wont to work through the night together in the salon at Nohant, would be puffing happily on large cigars.

Although neither Liszt nor Chopin



OPPOSITE AND TOP: Below a Venetian glass chandelier, said to be a gift to the writer from her lover poet Alfred de Musset, is a Dining Room table with places set as they would have been for illustrious friends who often dined at Nohant: Flaubert, Balzac, Dumas *filis*, Prince Jérôme Napoleon among them. ABOVE: Despite George Sand's frequent masculine attire and her fondness for cigars, she possessed domestic talents. She sometimes cooked, and no doubt used the fine array of implements in the Kitchen, for which she also designed a stove.



top: George Sand shared the paneled Downstairs Bedroom, and her grandmother's Polish-style baldachin bed, with her husband, Casimir Dudevant, during their three unhappy conjugal years. ABOVE: George Sand's anger with Chopin endured after their affair ended, and when he died she converted his bedroom into her Study, lining its shelves with books, stones and fossils. OPPOSITE: George Sand's Bedroom, which was occupied by the writer during her last years, is appointed with Louis XVI furniture, and draperies sewn by the writer herself. It was here that she died, in 1876, at the age of 72.



ever played the Pleyel piano in the salon, undoubtedly both sat at the oval table. Made locally of wild cherry wood, this table was very dear to George, and it had a notable career both in life and literature. It figured in several of her books. In the evenings everyone would gather round it, writing, drawing, composing, or as often as not—for George was an ardent social reformer—debating how

to solve all the world problems.

In a house that still seems alive with famous people, the figure of Chopin predominates. Although he had not long to live, "Chip-Chop," as George called him, was in his most creative vein while at Nohant. After they separated, George, deeply angered and unable to forgive Chopin for being so attentive to her daughter Solange, destroyed all reminders of

the composer. Instead of preserving his bedroom, upstairs beside her own pretty blue room, she chose to divide it. One part housed her reference library, the other became her study. Here, as she grew older, she was to work more and more.

The blue room is where George died, in 1876. As she once wrote to Flaubert, "I love, therefore I live." It makes a most fitting epitaph.



Gargilesse



LEFT: For a change of atmosphere, George Sand would spend the summer months at her small 18th-century country home in Gargilesse, about forty miles from Nohant.

ABOVE: Likenesses of George Sand and Chopin make the Bedroom at Gargilesse a memorial to their tempestuous affair. The leather hatbox, to the left of the Carpathian walnut dressing table, belonged to the composer. It remained despite George Sand's angry decision to obliterate all reminders of her lover.

RIGHT: A cabinet in the Sitting Room of the country house contains miscellany of the writer's intimate effects.





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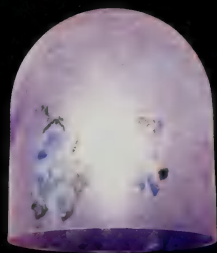
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ANTIQUES: MIRRORS

continued from page 153

pier glasses, each with a long plate surmounted by a smaller plate in the head of the mirror, hung between the windows. Glass borders enlarged the effective size of the mirror; they could be engraved or applied with slips of faceted glass, or treated in the ancient technique of *églomisé*, in which gold leaf or colored metal foil was applied to the back of a sheet of glass and engraved with a needle. Lacquer cut from Chinese screens was employed for frames, or it was imitated with coats of varnish. But



French mirror, 17th century. Fruit-wood and burl-wood marquetry with floral motifs; 38 1/2" high and 34 1/2" wide. Aveline & Cie, Paris.

the classic frames for grand wall mirrors throughout the eighteenth century were carved and gilded, from the rich and sober balance of the Louis XIV style, with its echoes of Roman Mannerism, to the leafy scrolls and gently asymmetrical contrasts of the Rococo style of decoration, freed from the restraints of architecture.

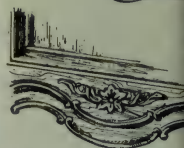
Whatever the form or the technique or the style, the mirror—from the most delicately light Rococo to the most starkly contemporary—will have an eternal fascination. It represents vanity and self, luxury and glamour, as well as—perhaps more importantly—a glimpse into an unknown realm of magic and infinity. □

Writer Colin Streeter has held positions with the Metropolitan and Winterthur museums.



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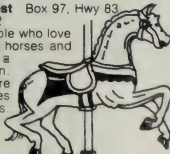
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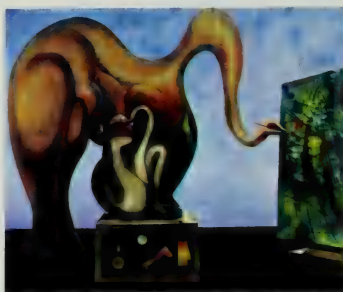
The Surrealistic World of William N. Copley

By Howard L. Katzander

THE WORLD OF SURREALISM comes to life in the interior of the William N. Copley residence, on Manhattan's Upper East Side. To the right of the front entrance there are two ten-foot shelves holding stacks of black derbies. Below the shelves there is a rack holding ten feet of black Chesterfield coats. "My homage to Magritte," says Mr. Copley. "It's not quite finished. I haven't found just the right umbrellas, yet, to go with the derbies and coats."

The dining room, opposite, is done in graffiti—Mr. Copley invited street urchins in to decorate his bare walls. In a corner of his living room, on the second floor of the duplex, is a flock of sheep huddled in a corner as sheep would huddle in the rain, the work of Lalanne, the French Surrealist, who also made a rhinoceros that opens into a desk, and a turtle that opens into a bar. "The one black sheep was a present from a friend who thought I should be represented," says Mr. Copley.

Perhaps influenced by his newspaper publishing family, William



The William N. Copley Collection of Surrealist paintings was auctioned by Sotheby's last November. ABOVE: *Le Surréalisme et la peinture*, painted by Max Ernst in 1942, sold for \$620,000.



RIGHT: Mr. Copley once bought Magritte paintings at \$600. Last November Magritte's *Le Sens de la nuit*, 1928, brought \$220,000 at Sotheby's.

Copley had planned to be a writer. But in his early twenties he began searching for "something revolutionary." He turned to art, where he found his answer in painting, having first established a gallery in 1948, in Los Angeles, where he gave one-man shows for the Surrealists—Magritte, Ernst, Tanguy, Matta, Man Ray and the small private world boxed by Joseph Cornell.

Mr. Copley sold only one painting before the gallery failed, but having given each artist a guarantee of 15 percent in sales, he met that guarantee by buying the best of their work. In 1951 he closed the gallery and went to France, where he joined the small coterie of Surrealist painters reunited in Paris. "There was a saying in Paris," he recalls ruefully: "If you can't sell it, show it to Copley." He bought paintings, drawings and sculpture from these Surrealist artists when no one else would. When he didn't find any that would fill his need, he became an artist himself and created his own.

It wasn't a bad move on his part, and

BELOW: *A l'heure de l'observatoire: les amoureux*, 1932-1934, brought \$750,000, a record for a Man Ray work and a Surrealist painting.



continued on page 172

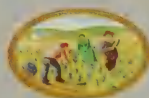
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ART MARKET

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At the William N. Copley auction held last November by Sotheby's, *Il y a, 1947*, brought \$270,000, a record for the artist Yves Tanguy.

even his family, who criticized him because he wouldn't settle down and earn money, had to approve. His collection of Surrealist paintings, for some of which he paid less than \$1,000, brought \$6,700,000 at the auction held last November by Sotheby Parke Bernet. One of the most famous Surrealist works ever painted was *A l'heure de l'observatoire: les amoureux*, by Marc Chagall, which depicts lips of Lee Miller—an American beauty who was the toast of Paris in the 1930s. It was bought by a London dealer for \$750,000.

Paintings by Max Ernst—who was living in California with his painter wife, Dorothea Tanning, when William Copley joined their small circle of friends—also brought extravagant prices. *Le Surréalisme et la peinture*, a 1942 work that has been widely exhibited, brought a record \$620,000, bid by the Byron Gallery in New York. Another New York dealer paid \$340,000 for Ernst's *Totem and Taboo*.

Copley said he had bought paintings by Magritte for as little as \$600. Now he was to see three of that artist's works sell for record prices. David Geffen, a California record producer, paid \$270,000 for *La Chambre d'écoute*.

continued on page 174

Macassar wood and carved Ivory sculpture.
Morcyce Lipchytz, 1927. 27.9 cm. h. (11" h.)

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French 4-panel lacquer screen by
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DAUM cut and etched glass lamp. Signed,
DAUM/Nancy, c. 1930. 50.8 cm. h. (20" h.)

R. LALIQUE box, "Rogen," glass with black
enamel detail, Before 1932. 12.7 cm. dia. (5")

Gueridon by JULES LELEU. 78.7 cm. dia.,
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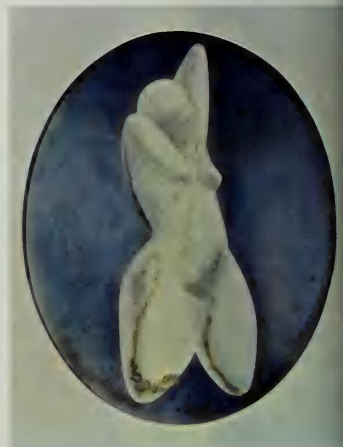
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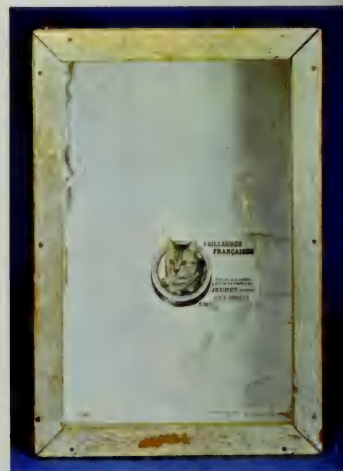
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ART MARKET

continued from page 172



Copley's *Hermaphrodite*, created by Man Ray in 1919 with spray paint, stencils and airbrush, has a photographic quality. It brought \$21,000.



Joseph Cornell, a Surrealist known for his paintings and assemblages, created *Veilleuses françaises*. It sold for \$15,000 at the Copley auction.

The Byron Gallery bought *Le Sens de la nuit* for \$220,000, while *Le Survivant* was sold to an unidentified buyer for \$180,000. Meeting Magritte after becoming familiar with his paintings was, in Copley's words, rather disconcerting. He has described him as "stout, gray, jolly, prosperous looking

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ART MARKET

continued from page 174



Magritte sculptures are in editions of five, plus artist's proof, based on his paintings. A record for a sculpture, *Le Thérapeute* brought \$110,000.

... a Brussels bourgeois down to his shiny suit. His home was furnished with the characterlessness of what was sensibly adequate, available, inexpensive and contemporary; no fantasy. ... He painted in his dining room ... and kept his paints in a drawer where napkin rings, silver and other tablewares are usually kept.

"I painted with him once across a chess table in my home. We were painting bottles, an 'I'll give you mine if you'll give me yours' sort of thing. He worked with the efficiency of a dentist, holding the brush at the end, between thumb and forefinger, like a gourmet eating brussels sprouts." Copley didn't say what happened to the bottle he painted. But Magritte's bottle, cleverly painted to resemble the torso of a nude woman, was in the sale at Sotheby Parke Bernet Galleries held last November. It sold for \$35,000.

Copley himself is a serious Surrealist painter who today exhibits at a New York gallery. He has a small flat in New York and a large Victorian home in the suburbs, where he does most of his work. His plans for the future are to keep on painting and doing whatever pleases him, with an occasional trip to his old haunts in Paris. □

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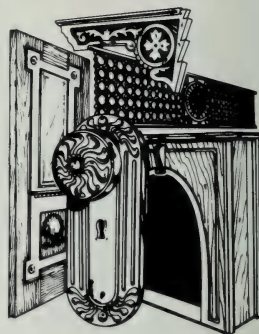


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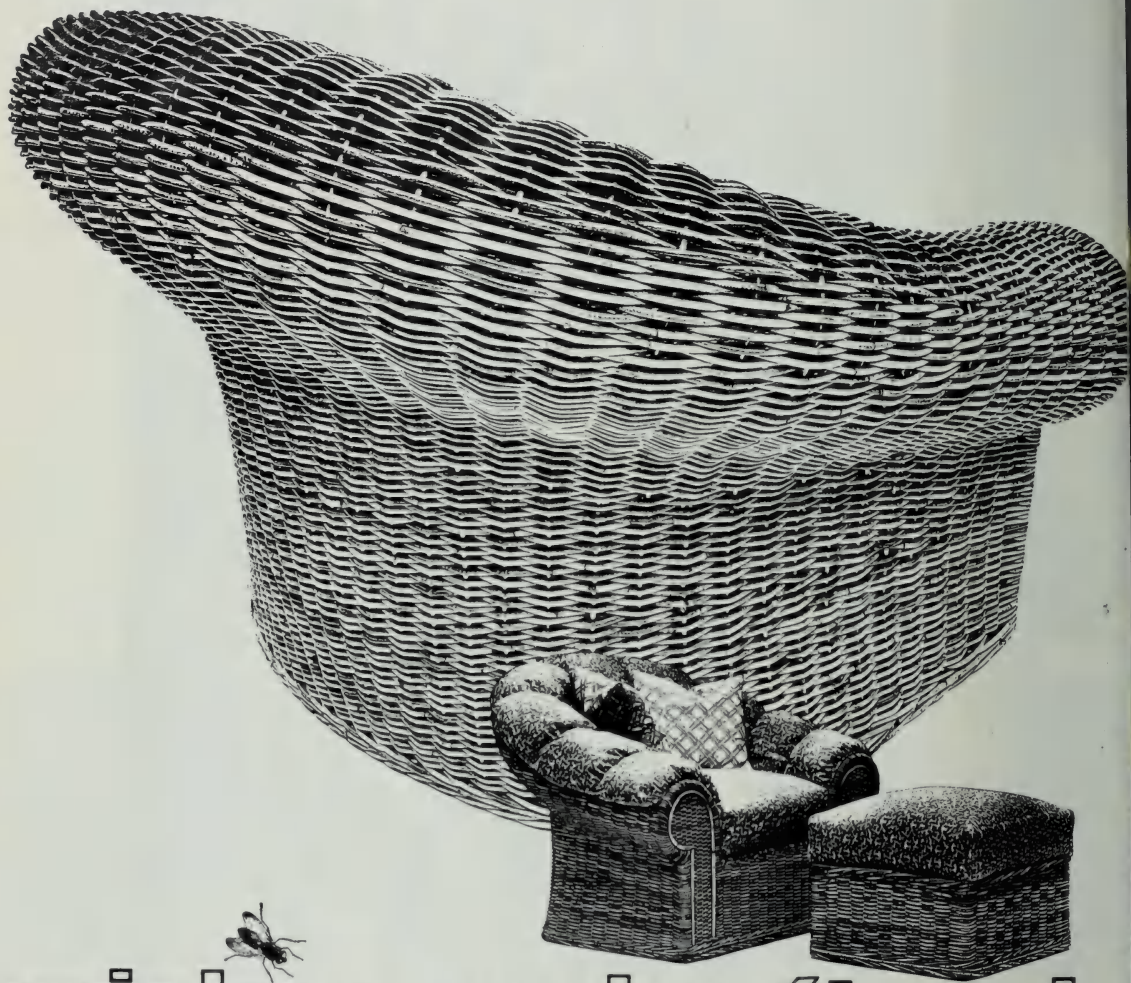


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A Heritage in Fine Porcelain

By R. Everett Rutherford

ONE WOULD NEVER SUSPECT that the elegant, gracious woman usually surrounded by a treasure in delicate porcelains spends a good part of her weekends in a sixteenth-century English country house whose walls are made of wattle and daub dried in the sun of 400 years. The incongruity doesn't stop there. For Rotraut L. U. Beiny, one of the world's foremost connoisseur-dealers in porcelain, was trained for a career in dentistry, which, happily, she never found time to practice. When one learns that her family name was Weinberg, and that her father was Hanns Weinberg, it all becomes clear. He was the owner of the Antique Porcelain Company, Ltd., of London and New York, and when he died, in 1976, the market for fine and rare porcelain went into a decline from which it is only now beginning to recover—since his daughter, Rotraut, has taken over the family business.

Continental Connoisseurs

Mrs. Beiny's schedule is hectic. She flies back and forth between continents, from New York to Paris—or London or Düsseldorf or Zurich—at the call of the handful of connoisseurs who are in a position to command her attention. In her absence, the New York gallery is run by Melodie Schroeder and Moses DeHal, both of whom handle delicate porcelain with true reverence. Mrs. Beiny's daughter, Michele, twenty-two, a lawyer, accompanies her mother on these journeys—"to meet the clients and to learn."

On a recent afternoon, Mrs. Beiny was rushing to clear her New York desk before flying off to Paris, her only baggage an overnight case, and a box—containing a rare piece of porcelain—which would accompany her to her seat. In France, she would take the porcelain to the home of a special client, and together they would exam-



At the Antique Porcelain Company, Rotraut Beiny examines a delicate figurine. Beside her stands an ormolu-mounted Sèvres vase, circa 1775, with painted Chinese figures; in the background is a Louis XV ormolu candelabrum.



Mrs. Beiny considers this brilliant Brazilian vulture her most important porcelain figure. It was made at Meissen for Augustus the Strong.

ine its virtues on a particular chest in a particular room of an *hôtel particulier*—a setting that needed an objet d'art that she had been asked to seek.

Mrs. Beiny's ability to find just the right solution to such problems rests substantially on a taste groomed from childhood by her doting father, and on the enormous collection he left, which once filled six floors on Fifty-seventh Street, as well as extensive galleries in London. She has reduced the New York galleries to two floors, relinquishing the first-floor space just off Park Avenue, the windows of which were a landmark in her father's day. One of the two floors is devoted to German porcelain—mostly Meissen, with examples that trace the entire history of that factory—and the other to French and English porcelains.

But that is not all. Hanns Weinberg was a connoisseur also of Renaissance jewelry, fine French furniture and objets d'art. Thus, Mrs. Beiny's most important porcelains sit on outstanding examples of French cabinetry gleaming with finely cut bronze doré and inlaid with rare woods.

Perfection is Primary

For both father and daughter, perfection, as much as rarity, has always been a primary consideration for eligibility as part of the collection. Though an auction catalogue description of porcelains may mention, in an aside, *quelques petits accidents*—meaning, say, that a finger of a small figure is broken off, or a crack on its base has been repaired—not so in the Antique Porcelain Company collection. An exception is the life-size pelican, thirty-two inches high, with a fish in its beak—to prove the old rhyme about the capacity of its beak and its belly. It has, among its simulated feathers, cracks that appeared when it was fired in 1732 for the Dresden palace of Augustus

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The 1¼ carat diamond shown is enlarged for detail. DeBeers.

continued from page 182

the Strong, elector of Saxony and king of Poland. Otherwise, perfection is the rule. Nothing that has been abused by careless or thoughtless handling has a place in this exquisite collection.

It is not only the graceful figures, such as the commedia dell'arte characters, the countless little containers for pins and needles and brushes for cosmetics, the patch boxes and gold powder boxes, that distinguish Mrs.



Strength and satire distinguish this masterful Meissen porcelain pelican, modeled in 1732 by Kaendler; at the Antique Porcelain Company.

Beiny's collection. She also has splendid eighteenth-century services for the tables of the connoisseurs. It was she and her father who provided the late Nelson Rockefeller with pieces from the Swan Service, originally made—in some 2,000 pieces—for Count Heinrich von Bruhl, head of the Meissen factories in the days of Augustus the Strong.

"I was in the gallery the first time Nelson Rockefeller came to see my father," Mrs. Beiny recalls. "He picked out things that he liked. One would have thought he had studied the subject, but it just came naturally to him—he had a feeling for it. It was quite remarkable. He collected in many different fields and was interested in everything; he had great taste. He bought something in order to put that object in a particular place, not just to acquire it. As an example, he was going to build a house on a ranch in Texas and

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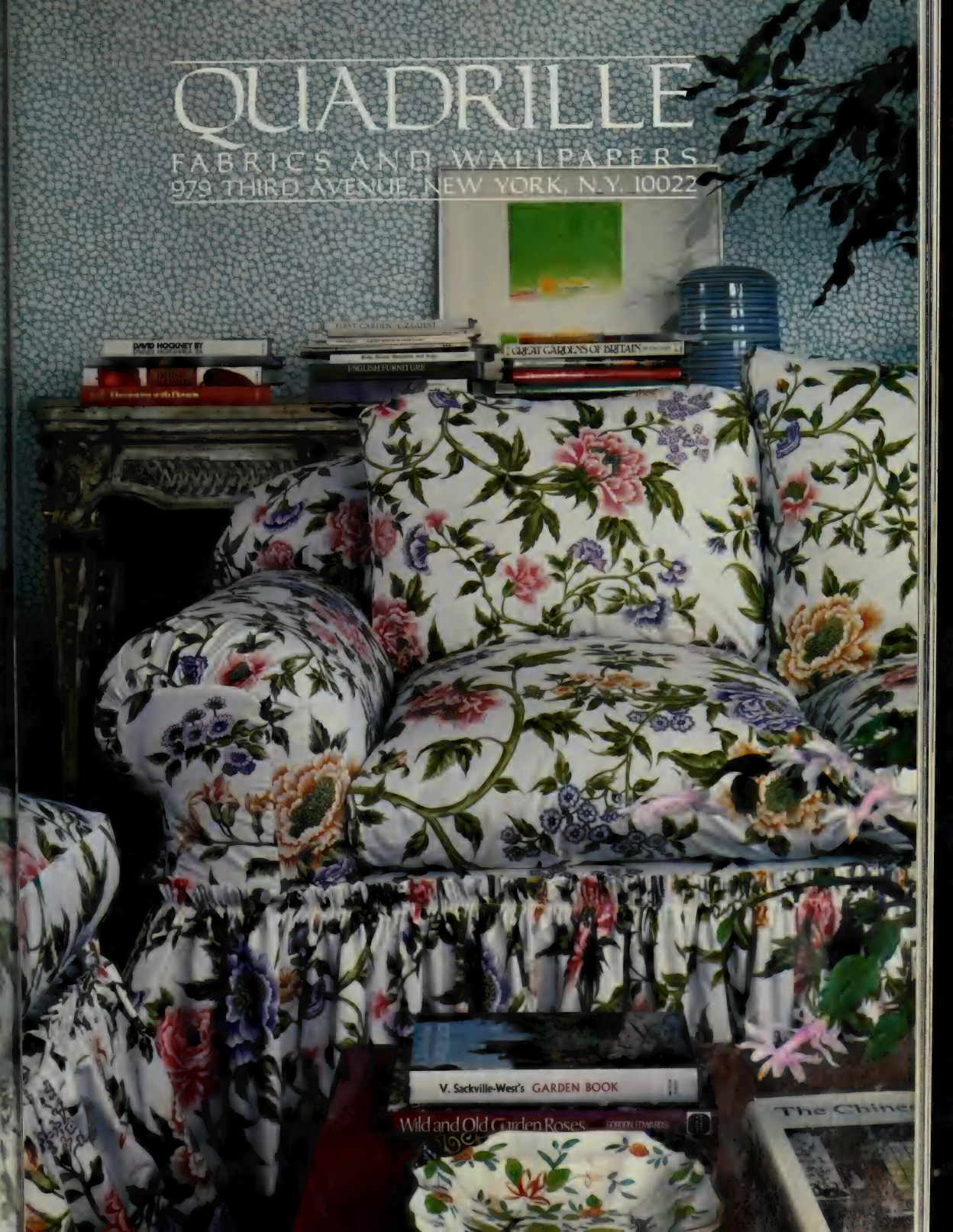
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ANTIQUES NOTEBOOK

continued from page 184

use some of his Mexican primitive and folk art there—in its proper setting. Each of his homes was different. When you went to his Tarrytown estate, where he spent so much time, it was one thing; then, his apartment in New York City was so much more contemporary. There are many other



This circa-1760 Nymphenburg *réchaud*, an elaborate three-part porcelain food warmer, graces the Antique Porcelain Company's collection.

collectors of fine porcelain in the United States, but none with his breadth of taste and interest."

What does Rotraut Beiny consider the most important piece in her collection? A magnificent polychromed Meissen vulture, about twenty-three inches high, one of only two in color in existence, both made for King Augustus. The king had wanted models of all the most exotic birds and animals for his porcelain-filled palace, which was known as the Johanneum.

"It's a Brazilian vulture," she says. "Nelson Rockefeller had one in his collection—but that one is white." □



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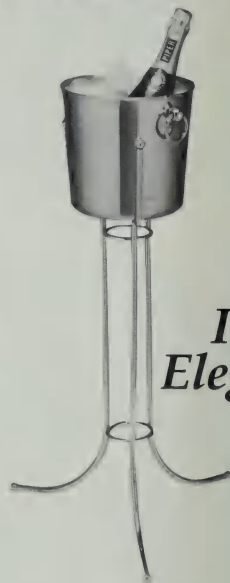
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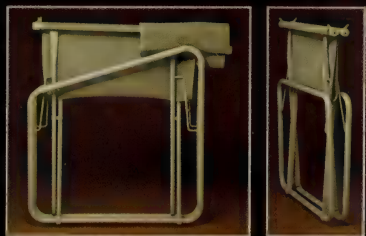
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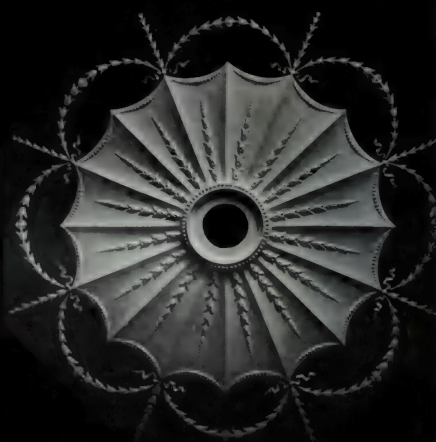
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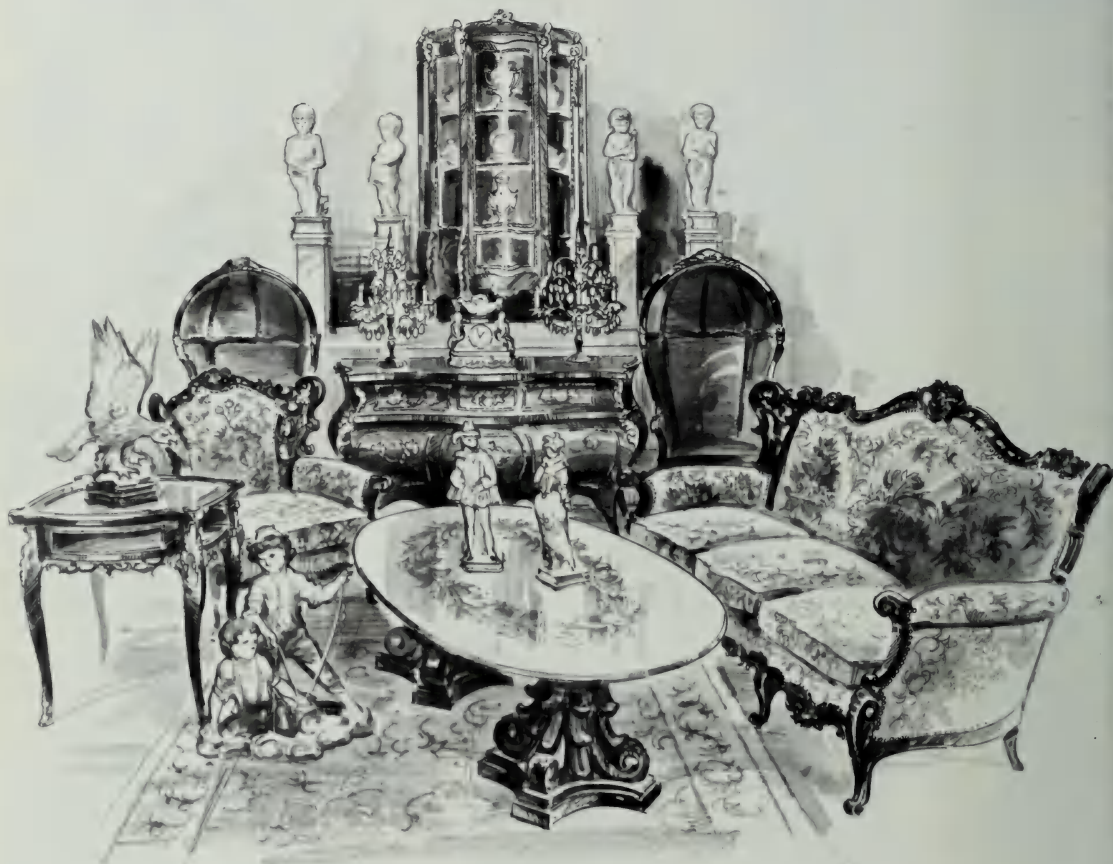


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Jay Spectre on Sophisticated Media Technology for the Home

By Richard Horn

JAY SPECTRE is a man who has done a good deal of thinking in the future tense. And now that the 1980s are here, he, for one, "couldn't be more optimistic." A pioneer among American interior designers who incorporate the latest in scientific technology into the home, Mr. Spectre foresees that the near future will bring newer and better means of communication, transforming our lives into the realization of utopian science fiction dreams.

Seated behind the desk in his New York office, the elegantly dressed Mr. Spectre seems less like one of today's most successful and respected interior designers than a latter-day seer, as he calmly predicts the shape of things to come. Indeed, "while many interior designers concern themselves almost exclusively with style," he says, "I am also interested in the *idea* of the home and in how scientific progress can change that idea. What really excites me are the possibilities technology offers and the ways these possibilities can broaden our outlook on life."

Sophisticated Multimedia Rooms

His most publicized forays into technology began with the so-called media rooms in the mid-seventies—that is, rooms devoted primarily to home entertainment. The typical media room of those years featured a large-screen projection television, basic stereo equipment (amplifier, turntable, speakers), AM-FM radio, a tape system (cassette, reel-to-reel and/or eight-track), and in some instances, a film projector and screen, and videotape recorder, as well. "As these elements became more sophisticated," he explains, "we saw the future and liked it. From then on, we have been concerned with the home equally in terms of its design and its technology."

But what Jay Spectre envisions for the eighties goes far beyond the mere



Designer Spectre envisions the home as the beneficiary of much technological innovation.



In Mr. Spectre's plan for a den, a remote control panel inside the banquette table operates electronic equipment in a large circular column.

pleasures of home entertainment, thanks to the introduction of the mini-computer. "These devices may be located in many rooms of the home," he suggests, "but the kitchen may be the place where a mini-computer makes the most sense." What will it do? What *won't* it do. He enumerates: "It will house all financial records, all family records; it will pay bills by contacting other computers in the bank, in the department store, in the automobile repair shop. It will record the home food inventory, order food

from the local grocery store—computer-to-computer; it will alert you as to what home repairs are necessary."

Home living as Mr. Spectre conceives it will also involve learning. "Home telephones will communicate with information-packed satellites orbiting the earth," he predicts. "We will have only to push a few buttons to hear anything that has ever been recorded, or to find out just about anything that has ever been known and written down—from food recipes to the word for *recipe* in Thai."

Designing for the 1980s

"I believe most people will be bilingual in this hypothetical future, and that people will understand cultures other than their own," he says, implying that, through such technological advances, increased mutual understanding among people will bring—despite civilization and its chronic discontents—peace on earth, a greater appreciation of life, and heightened sensitivity to one another. "It will just make them more *aware*, just more *aware!* People *want* this information. They're hungry for it," he claims.

Easy access to vast amounts of information can create an increased awareness of the homes in which people live the world over. "Interiors that once seemed exotic and remote, if not altogether incomprehensible, will be accepted for what they are," Mr. Spectre believes. "We will not see them any longer as curiosities, but accept them as examples of beautiful traditions."

Not that all this technology will drastically alter the outward appearance of things. "Like all good interior design, media rooms circa 1984 will be a reflection of the people involved," Mr. Spectre insists. "We don't have to look like we came from Mars, in order to achieve the convenience and luxury that technology is



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DESIGN DIALOGUE

continued from page 194

making available to us. You can put the videotape recorder in the refrigerator," he contends wryly, "or in a Chinese commode—there are no rules. The point is not to inconveniently or necessarily camouflage it or any other piece of equipment; the control panel can be as evident as a car's dashboard.

"I feel that there will still be collectors of beautiful things and ample room for a Ming vase," he adds. "A Monet will remain as distinguished and elegant as it was in the first part of the twentieth century." His highly



Clustered equipment in a Spectre media room design incorporates several sound systems, video-tape recorder and projection television.

imaginative interiors confirm that "beauty still matters to me, and so does taste. It's just that our sensitivity will be heightened because of the availability of all this information."

Mr. Spectre notes that, through technology, the interior design process itself could be made easier and faster. For example, the designer might have only to consult a computer to find out what textures are most pleasing to clients over sixty-five, or what colors are best suited to young children.

Today, while many interior designers are purveyors of taste and style alone, oblivious to a more comprehensive order, Jay Spectre is the exception—a designer of unerring taste, with a unique style, but also with a confident desire to open, not only people's eyes, but their minds, as well. □

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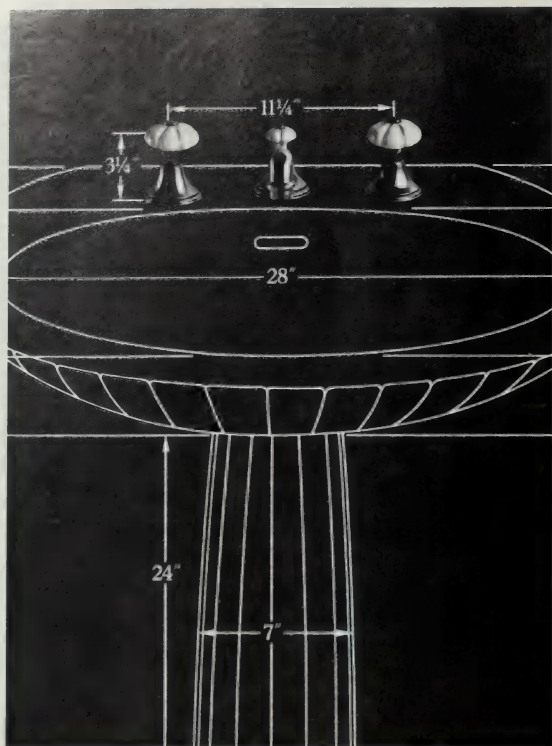
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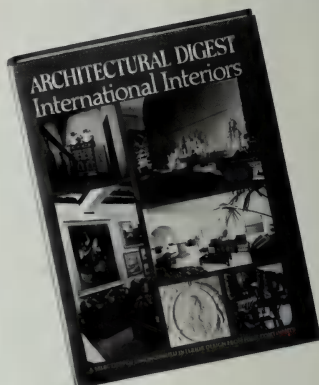
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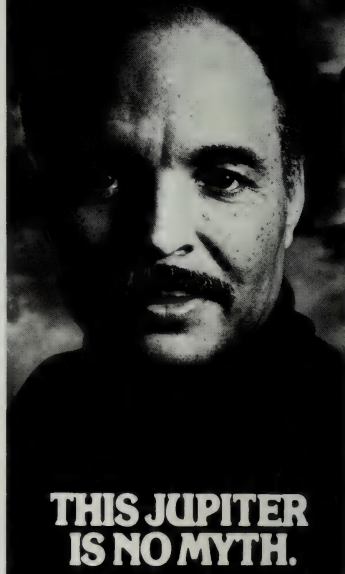
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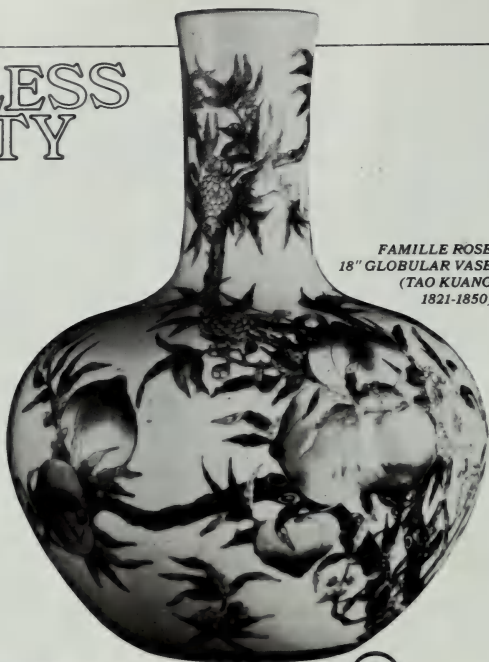
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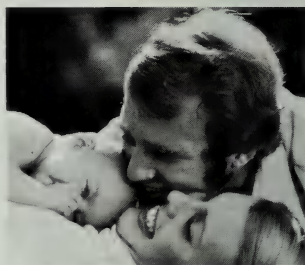
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OBJECTS

John Saladino — The Designer's Choices

By David Halliday

"A LOT OF PEOPLE ASSUME that I don't particularly care for accessories," says John Saladino. "However, nothing could be further from the truth."

Certainly, his reputation as one of the most forward-looking and intelligent of interior designers rests, as much as anything else, on his concept of space as being something to be left firm and clean; his rooms tend to crystallize around an idea of living that is contemporary, witty and sensitive. They also suggest implicitly a way of life that is not overly dependent on objects, that does not use possessions to bludgeon the observer with hints of affluence. Yet it is also clear that many



John Saladino pauses beside a Yoruba tribal stool mounted on a stainless-steel column in the arched loggia of his Manhattan penthouse office.

himself as a child of both the Italian Renaissance and contemporary American civilization, and it is through a crosshatching of both that many of his ideas take shape. "Bold, benign contrast—let's play with that idea," he suggests. "Suppose you got your hands on a chunk of a copper cornice from an old building. Put it in a small room, and you're playing my sort of game with scale. Bring the outdoors in. Find an old garden urn that has a rich patina. Don't clean it! Or do the same thing in modern terms with a big concrete planter. Space must be given a spark, and oversize or incongruous objects are an effective way to do it."



ABOVE LEFT: The now-classic shape of this Tizio anodized metal lamp, from Ambienti, was designed in 1972 by Richard Sapper. ABOVE RIGHT: "It's a collector's item," says Mr. Saladino, of a Brionvega radio of the seventies that closes to become a smooth capsule; available at Abitare.



of Mr. Saladino's subtlest effects come from a strategically placed container or functional object used so precisely that it becomes an accessory.

"What does offend me is hoarding," he explains. "It eclipses the whole idea of focus, which, to me, is the energy of a room. The fewer the objects, the greater the possibility of understanding what the designer intended."

John Saladino has a mind like a blueprint. Even the most off-the-cuff remarks prove, over the course of a

conversation, to have a very precise and well-marked place in his overall philosophical plan. "I want to discuss what pleases me, the things I think are necessary to get a space moving, to give it life and purpose," he says.

Mr. Saladino often characterizes

John Saladino is a designer who sees things conceptually. Often the object itself is less important than the achievement of an overall pattern or composition. "We can alter the way we perceive objects by using them in bulk," he says. "One chemical beaker by itself is perfectly elegant. But if you mass a dozen of them tightly together on a tabletop, you have what is commonly known as a 'statement.'"

The use of objects to form configurations is a favorite Saladino device.

continued on page 204

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OBJECTS

continued from page 202

Another stratagem is his use of the unexpected, or the deployment of the usual in such a way that it becomes surreal: "How about an earthenware pot placed on the polished surface of a signed piece of palace furniture? The result is a kind of visual shock that helps you see both with a fresh eye."

The designer's habit of tinkering with reality or convention extends to other areas as well. "When I set a table," he says, "I'm apt to think to



Among the designer's favorite accessories are these three gleaming, hammered silver-plated dishes, made in Italy for John Saladino, Inc.

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myself, what can I do to make things look different? I'll put the napkins on the right side, perhaps, or mass all the silverware on the left. A great deal of living creatively has to do with casting a beady eye on the unthinking way we do things, and then changing it."

John Saladino is a man overflowing with ideas, and more than that, he possesses the editing and organizing talent that is the only filter by which a creative mind can truly achieve its effects. A lively self-censorship, when it comes to putting ideas into effect, ensures that only the hardest survive. When John Saladino talks about his chosen accessories, it is apparent that

continued on page 206



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OBJECTS

continued from page 204

this refining process has been at work.

"I'm a believer in sculpture, rather than lighting," he admits, "which is why I like the Tizio lamp so well." This beautifully restrained lamp, in black anodized metal, was designed by Richard Sapper, in 1972, and is already timeless—destined to be one of the monuments to the efflorescence of Italian design in the 1970s.

The Brionvega radio is another classic of the same era. Closed, it is a smooth capsule; when opened, it splits apart like an elegant technological



Sleek red-rimmed Italian glasses from Venini Glass serve designer John Saladino equally well as tumblers or as containers for flowers.

fruit. "Quite simply, it's a collector's item," Mr. Saladino says. "It is both highly functional equipment and an object that offers aesthetic pleasure."

Another of John Saladino's favorite accessories, a rectangle of black metal containing other geometric enclosures, is, in fact, a piece of sculpture. "It's by Tim Prentice, who was an architect before he started doing these pieces. So there is a pleasurable architectonic principle at work here."

Absolutely in keeping with John Saladino's belief that an object should be healthily diversified in its use are Venini glasses, fine clear Italian glasses rimmed in red, equally adaptable as

continued on page 208

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champagne glasses or containers for flowers or leaves. "Again, it's a matter of expanding choice," he says.

Luxury is a topic the designer approaches fearlessly; his spaces abound with amenities. There is a delectable use of color and light, and an occasional bass note of brass or copper or some other metallic tone. "Craftsmanship is vital to my enjoyment of life," he says, "which is why I commissioned these hammered silver-plated



Various shaped and patterned ivory unguent jars such as these, discovered by John Saladino in Italy, are available in antiques shops there.

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dishes in Italy. The base is copper, so they're of heirloom strength."

A set of ivory unguent or makeup jars are also on Mr. Saladino's list of favorites. They have the slightly Orientalist look of the work of Carlo Bugatti, and were found by the designer in an antiques shop in Italy.

It is by no means necessary or important that an accessory be unique. The originality and personal flavor that ownership conveys come from placement and setting. In John Saladino's choice of objects, the designer employs the same traits that define his work: clarity, an eye for intelligent display, and the enjoyable juxtaposition of past and present. □

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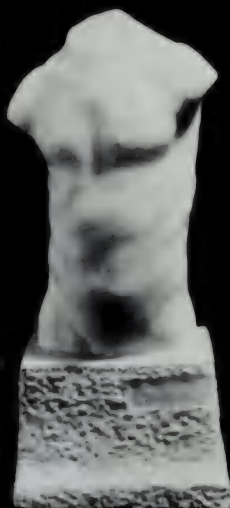
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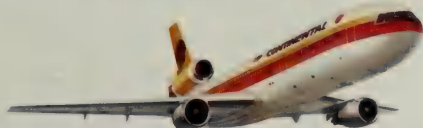
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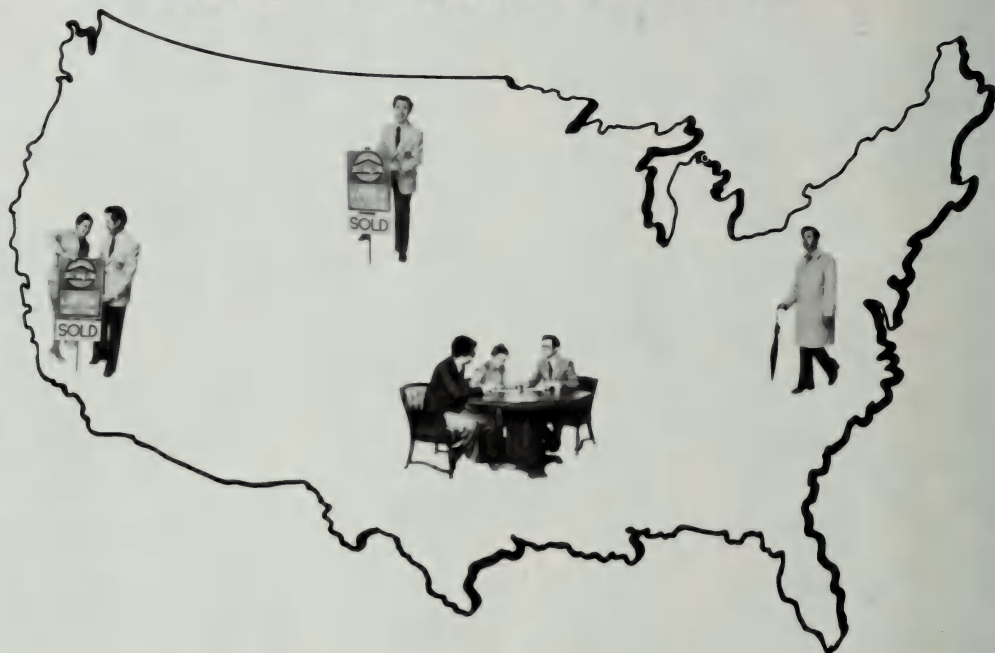


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The Country Life

By June R. Gader

PERHAPS EACH OF US has a tinge of longing, deep inside, to return to the country-oriented life our ancestors knew. To own land is an atavistic drive. Here are a few unique ways to satisfy the urge to return to the country.

Northcastle, New York

Quarry Lake, just one hour from New York City, offers 45 acres, including a 2-acre spring-fed lake. Pine and oak woods, combined with ornamental, flowering and fruit trees, cover much of the property, which is bordered on three sides by perpetually wild parkland. The rear of the white brick, slate-roof mansion overlooks the lake, where a white sand beach and summer water temperatures reaching 72 degrees make swimming and sunning a pleasure. There is a bath house and, at the end of the lake, a lily pond, where an arched footbridge leads to a large meadow. The clay tennis court adjoins an orchard, and there are cutting and vegetable gardens near the stables. There also are a large caretaker's cottage, a four-car garage with a guest apartment above it, as well as a three-car garage with workshop.

You enter through stone gates, then curve past white pines to the circular driveway, canopied by red oaks, in front of the fourteen-room house. Spacious rooms, with numerous French doors to patios and corridors, and handsome fireplaces, create an elegance that also manages to be homelike. The focal point of the main floor is a large reception hall, which leads to the living room and dining room, each with its own enclosed porch. But count on spending much of your time in the paneled library with adjoining guest room and bath. On the second floor are the master suite, which includes a sitting room and sleeping porch, as well as bath and dressing room, and three additional



Quarry Lake offers forty-five acres of property just an hour's drive from New York City. The mansion overlooks a two-acre spring-fed lake.

bedrooms. A back staircase connects the staff wing to the completely equipped kitchen and pantry. This property, built in 1939, epitomizes the beauty of country living, while being readily accessible to New York City. It is available for \$750,000 from Sotheby Park Bernet International Realty Corporation, 980 Madison Avenue, New York, New York 10021; 212/472-3465.

Périgord, France

Your dream of country living can find full expression in France, for there still are remarkable châteaux available there. Consider *Le Château du Belet*, just fifteen kilometers from Les Eyzies de Tayac, with its remarkable heritage of prehistoric caves and its current fame for superb Périgordian food. This ten-room turreted castle includes such castlelike amenities as ancient stone walls and a moat, and dates from the sixteenth century. Well, history is nice, but is it comfortable? Here, it is. Every building on the 27-acre estate was restored between 1969 and 1975. The spirit of the original château was adhered to; only modern conveniences

make the difference. Another difference, and a noteworthy one, is that while this is a true château, none of the rooms is inordinately large; there are no long drafty corridors, no vast unheatable spaces. The drawing room and living room are spaciouly elegant, but not unmanageable. There is a kitchen with every contemporary amenity, a wine cellar, seven bedrooms, plus five baths. There are old stone fireplaces for charm, and modern radiators for warmth. But that is not all.

Also on the property is a mill—which has been converted to a five-bedroom house with a living room, kitchen, bath and covered terrace. Opposite is a well-stocked fish pond. A former sheepfold offers additional living quarters, with three bedrooms, living room, bath and kitchen. Both are totally restored as lovely guest cottages. To see the entire property in greenest springtime, or in the fall, with trees turning gold and red and bronze above the two small, but swift-flowing streams, is to fall in love. Beyond the streams, glorious woods offer refuge to deer, squirrels and occasionally boars. If you have longed for your own castle with moat, with farmland and timber, and plenty of separate space for guests or staff, here is your dream-come-true. This entire estate is being offered for 3,920,000 French francs, including all agency and *notaire* fees, through Alphonse Steger, L'Agence Immobilière Trèves, 42, avenue Gambetta, 24200 Sarlat, France; 53/59-05-44.

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continued from page 210

with bay windows and long windows, fine old wood paneling and pine and hardwood floors. There are also three apartments, each with a living room, dining room, bedroom, and kitchen.

Just six miles from Nashua, New Hampshire, and forty-five miles from Boston, this property, in addition to the house and apartments, has an immense three-story barn. Surrounded by such enticements as a ski area, a hunt club, numerous golf courses, a beautiful lake for swimming as well as fishing, and with a private airport

268-acre lake that fronts the property. Inside there are high sculptured ceilings with floor-to-ceiling windows; a marble entrance foyer with a graceful double stairway leading to six bedroom suites; and a library paneled in walnut. A brick courtyard with large lighted fountain beckons you outside, where there are such accompaniments as a tree-shaded brick pergola; a seventy-foot-long Grecian-style pool, surrounded by statuary and a picnic ground with stone tables and barbecue; and a bridge to the boat dock



This rambling Victorian house in East Pepperell, Massachusetts is graced by pillared verandas.

nearby, this splendid estate is readily accessible and could be your back-to-the-land hideaway in the country. It is available for \$295,000, from James Retz, Previews Incorporated, 5670 Wilshire Boulevard, Los Angeles, California 90036; 213/937-0703.

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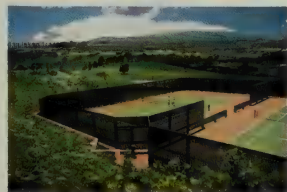
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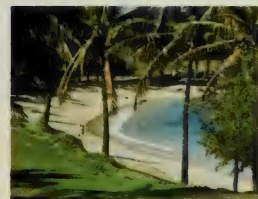


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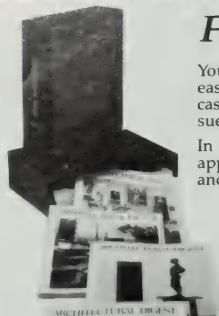
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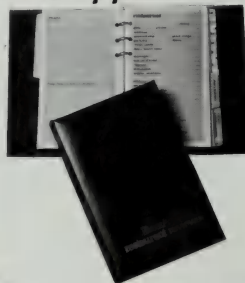
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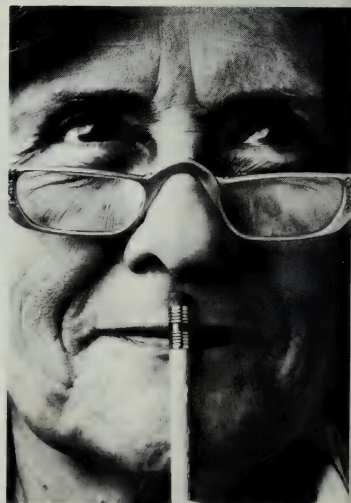
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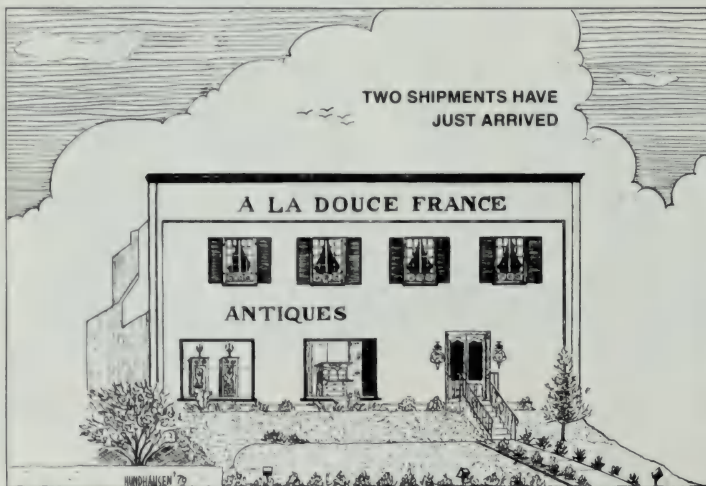
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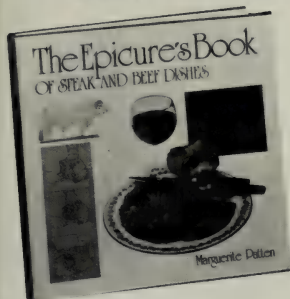


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Horticultural Pleasures

By Charles Lockwood

GARDENING is one of mankind's oldest, most satisfying, and most popular pastimes. Or perhaps "arts" is a better word than "pastimes," because gardening is a sure sign of civilization. Gardens symbolize a kind of earthly paradise, even a return to the original Garden of Eden, because they are free from man-made commotion and everyday human cares. They even represent a realm of fantasy, a place that the human imagination fills with spirits, wood nymphs and unicorns. Above all, a garden is a rich and ever-changing delight to our senses, a place where pleasing colors and forms meet the eye, where fragrance fills the air, where the sound of tree branches sighing in the wind, or of water splashing in a fountain, often delights our ears.

The books featured show the garden as an integral part of the well-designed town house or country estate. And one of the books depicts ways in which floral arrangements bring nature's beauty inside, highlighting any interior design.

The History of Gardens, by Christopher Thacker, 288 pages, 236 drawings and photographs, 55 in color. University of California, Berkeley and Los Angeles, 1979. This is a wonderful book—definitive, fun to read, and beautiful to look through. It features such well-known gardens as Le Nôtre's formal landscapes at fabled Vaux-le-Vicomte, outside Paris, and William Kent's picturesque Claudian countryside at Stourhead, in Wiltshire. This book introduces one garden after another and reconstructs the history of each.

Professor Thacker includes many little-known gardens as well, in *The History of Gardens*. In the sixteenth century Suleiman the Magnificent, sultan of the Ottoman Empire, completed a garden kiosk on wooden piles over the sea near the shores of the



In *Decorating with Flowers*, Ronaldo Maia interprets floral design. With spring and summer blossoms, he alters the mood of the interior.

Bosporus. And there's *Isola Bella*, the palace and gardens that Count Carlo Borromeo built on an island in Italy's Lago Maggiore in the mid-seventeenth century. *Isola Bella* was going to be a garden galleon. A series of terraces were constructed at one end of the island, stepping down to the sea, to look like the rear deck of a galleon. Unfortunately, the count never completed the rest of the island garden design, which was supposed to resemble the prow of a ship, and was to be lined with poplars and cypresses.

Le Manière de Montrer les Jardins de Versailles, the guidebook that Louis XIV wrote for use in touring the extensive gardens at Versailles, is a favorite story. Louis XIV was no ordinary tour leader, and he commanded, rather than suggested, the right way to see his gardens. "Leaving the Château . . .," he wrote, "go on to the terrace. You must stop at the top of the steps. . . ." At that time a thorough tour of the gardens required at least a day, and favored guests received rides on one of the ships harbored in the Grand Canal.

A garden with its own ships seems reasonable enough—particularly when it's Versailles—but what about ships with their own gardens? Not so

strange. When the duchess of Kingston sailed from England to Saint Petersburg, in the late-eighteenth century, her yacht included a garden.

Decorating with Flowers, text by Denise Otis, flower design by Ronaldo Maia, photographs by Ernst Beadle; 244 pages, with 254 illustrations, 113 in color. Harry N. Abrams, New York, 1978.

Colors, forms and fragrances of flowers have played a part in design for centuries. And few of the objects used to enhance surroundings are more personal and beautiful than flowers.

Ronaldo Maia, the Brazilian-born New York City floral designer whose arrangements fill this book, interprets each season. In midwinter he forces narcissus, French-Roman hyacinths, or the dramatic amaryllis, and then wraps the pot with moss, to give the illusion of the garden. During summer, he sometimes fills a silver ice tub with all kinds of flowers, as a celebration of this season's bounty—or he selects just one blossom that evokes the simplicity of a Japanese brushstroke. At any time of year, he ties a dozen white carnations together with a bow of raffia to make one carnation, and then sets it in a crystal carafe.

The whole design is dependent on the flowers in the container; change either, and a different design is created. And there is no limit to what Mr. Maia chooses for a vase—an antique Chinese basket, a Japanese bronze flask, an Italian green glass compote, a porcelain pitcher, Art Nouveau vases, or maybe gray Swedish cut crystal.

Ronaldo Maia never forgets the beauty of simplicity, a quality he believes all flowers have. "I don't arrange flowers," he declares, "I try to interpret nature. I use them for happiness. To bring life, form, and beauty into the midst of the things we love." *Decorating with Flowers* captures this spirit.

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Books in Brief

Atget's Gardens, by William Howard Adams, with an introduction by Jacqueline Onassis; 120 pages, 88 photographs. Doubleday/Dolphin, New York, 1979.

Eugene Atget documented Paris and its environs around the turn of the century. This book shows some of his best photographs of the gardens at Versailles, Sceaux, Saint-Cloud, the Tuileries and the Luxembourg. Atget found beauty everywhere in these gardens, even in the "injuries of time" that they had suffered over the years.



From the terrace of Vaux-le-Vicomte, Le Nôtre's formal gardens unfold through the central allée. Landscape design was considered an art form.

The French Garden, 1500-1800, by William Howard Adams; 159 pages, with 168 engravings, photographs and illustrations. George Braziller, New York, 1979. This book focuses on some of France's finest gardens, beginning with the formal Renaissance creations of the sixteenth century and ending with the romantic landscapes of the early nineteenth century. A lovely feature is the period engravings depicting these gardens at their most beautiful times.

Japanese Gardens, by Irmtraud Schaarschmidt-Richter, essay by Osamu Mori, translated by Janet Seligman; 325 pages, 279 photographs and drawings, 38 in color. William Morrow, New York, 1979.

Harmony, serenity, contemplation of landscape—these qualities distinguish Japanese gardens. This richly illustrated book surveys the basic forms and styles, and explains how these gardens developed as works of art over the centuries, and the cultural phenomenon that occurred. □

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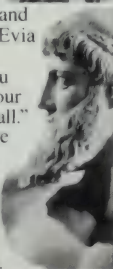
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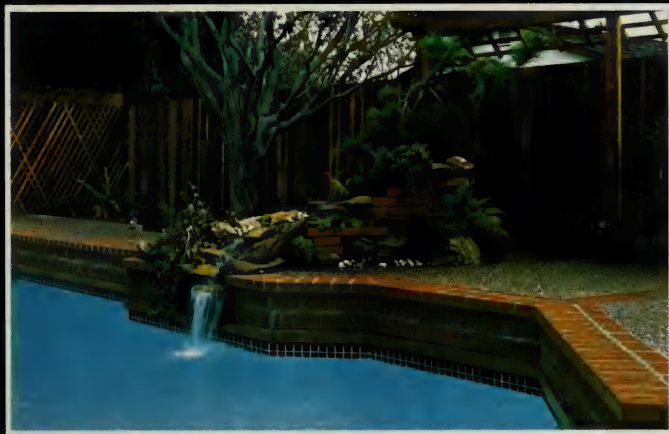
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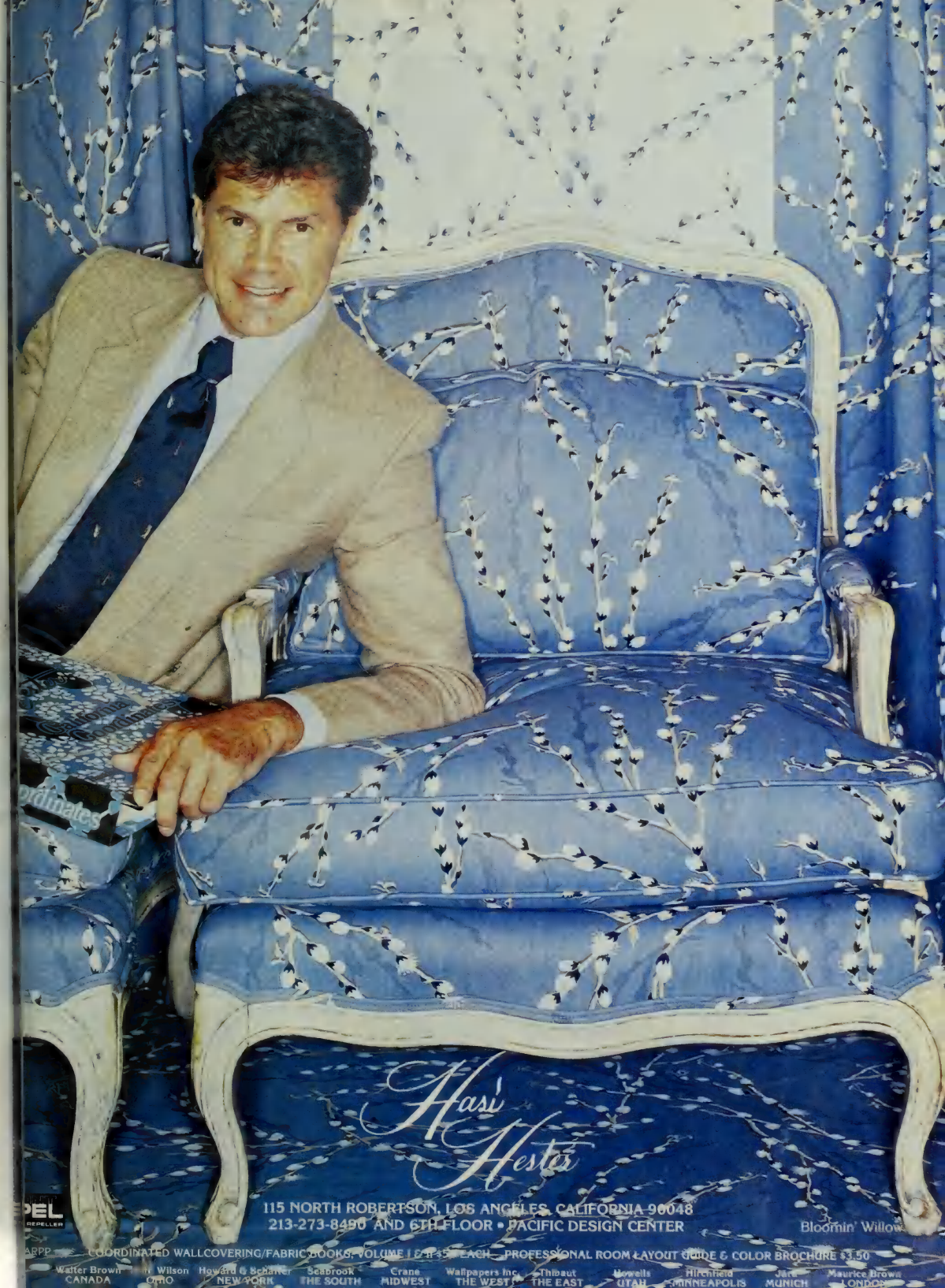
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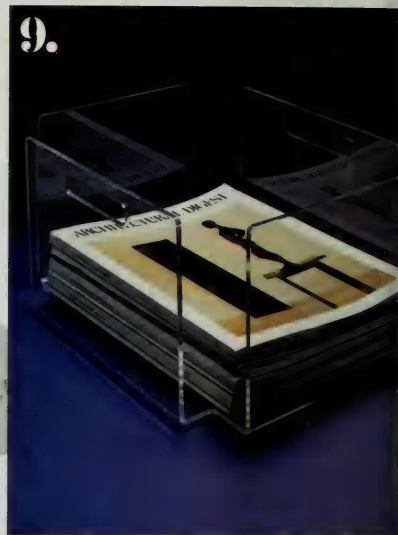
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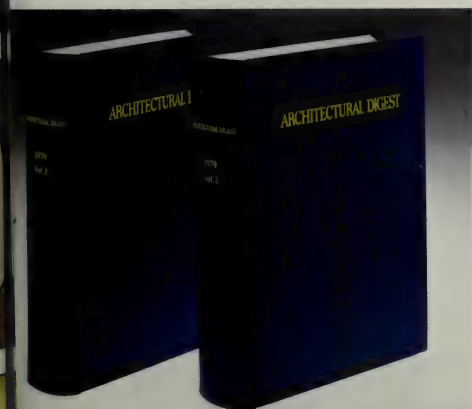


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